

University of Canterbury

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The joy of movement in physical education: The  
enfleshed body

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A thesis submitted in fulfilment of the requirements for the degree of Doctor of Philosophy

School of Health Sciences  
College of Education, Health and Human Development

2017

## Abstract

Joy, happiness and fun are words that are often associated with physical education. However, a paucity of research on affective practice in movement has hindered diverse understandings of movement pleasure. This thesis therefore, addresses the research question ‘How is the joy of movement experienced in physical education?’ A traditional hermeneutical interpretation has been used, in place of a traditional methodology, to reveal findings of the ‘enfleshed’ body, the institutionalisation of movement and aberrations of spontaneity and playfulness in physical education. The thesis uses two dance moves, the ‘box step’ and the ‘dab’ to interpret these findings. Epicurean theory is used to understand pleasure and pain, the body and the void, and how ontology plays an important role in the joy of movement. Epicureanism is not just used as a guiding theoretical framework, but as part of the fabric of the thesis. Findings of playfulness, a disruption to performative culture, and a desire for expression in movement for pleasure, have led to a suggestion of a pedagogical framework. This framework aims to challenge institutionalised movement experiences, prioritise ontological structures of understanding, and liberate the ‘self’ from movement oppression. This pedagogy, called *Enfleshed pedagogy*, would allow a social action of ‘self,’ centred on disrupting the notion of the ‘Other’ in movement, celebrating fleshly difference, and prioritising sense-perception.

# Acknowledgements

For Archer.

Firstly, to Jeanne Kentel, a woman whose being has shaped my own. Not only through the research design of this thesis, but through the gifting of books, the hospitality, the shared kai, the friendship and the conversation. Not to mention the car ride from Banff to Kelowna where the hermeneutic moment of the 'box step' first came into light, and the dancing – oh, the dancing. I will not forget the many gifts you have given me Jeanne, including the one of hermeneutics, which has enabled me to make greater sense of my world.

Aroha mai, aroha atu.

I wish to thank the University of Canterbury for the doctoral scholarship, and the ongoing support. To my crew in KBO1&2 with a special mention to Heather, Tammi, Brad, Jackie, Glenn, Hugh, and Blake who have all helped me in very different but important ways over the years. I love and respect you all dearly. To Judy Bruce who was part of this thesis for a fleeting time – you are an amazing woman who I admire deeply; and Sue McBain, you lead me in ways you do not know of. To Mike Robb, who came on board in the final stages with little prior knowledge of my personality, writing style, and research design; I thank you for your critique, trust and support. To Lorna and Chris, two of my favourite teachers who embodied the joy of movement for me at a young age; I have loved getting to know you as peers.

To Ian Culpan. I would not be where I am today without your leadership, guidance and friendship. You have influenced my thinking, challenged me and supported me for years. I admire the authenticity in your work, your philosophical class and your honesty. Physical education in Aotearoa would not be where it is today without your influence, and no scholar with a genuine understanding of our NZC would disagree with me. Most of all, you are humble. When others are consumed with pinning publications on their door, you are focused on human development.

ευχαριστώ.

To my mum, the strong compassionate soul. To my dad, the creative inspiring soul. I thank you for the organised chaos that goes into the shaping of young playful lives. I respect and love you both.

This thesis required a team and a special thank you to mum, Sue, Alex, Tim and Beth who all stepped up to help with the whānau.

To my two beautiful boys, Xavier and Archer, I wish for you a life of joy, play, love and movement. I will certainly do everything in my power to ensure you see your mother celebrating her zest for life, and I will always encourage you both to do the same. Lastly, to my husband Matt. Your support and understanding for me forging this path as a mother and an academic is inexpressible. Your commitment to parent as an equal is beautiful. Your patience, tolerance and acceptance of my unique self is something I will never take for granted. I thank you for the hours of time you have gifted me to complete this work, often in place of your own endeavours.

Someone said to me it was all swings and roundabouts – it's well and truly your turn to play.

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## Abbreviations and Acronyms

AO	Achievement Objective
BRP	Body reflexive pleasures (Wellard, 2013)
HPE	Health and physical education
IPA	International Play Association
L2	Level 2 of NCEA
LARP	Live Action Role Play
NCEA	National Certificate of Educational Achievement
NZ	New Zealand
<i>NZC</i>	<i>New Zealand Curriculum</i> (Ministry of Education, 2007)
NZQA	New Zealand Qualifications Authority
PE	Physical education

## Glossary of Terms

Aisheseis	The Greek term for senses.
Algêdône	The Greek term for pain.
Aotearoa	The Māori word for New Zealand.
Apona	The Greek term for a pain free body.
Ataraxia	The Greek term meaning tranquillity of mind.
Coenaesthesia	The pleasurable feeling from the creation of movement.
Dualism	A view that mind and body are distinct and separable.
Embodied	Personal experiences, perceptions and understandings which become the source of knowledge. It is the lived body by which individuals come to understand the world...Embodiment does not characterise the human body as a physiological object or scientific project to be shaped, moulded or educated but rather as a phenomenon through which we live and make sense of the world (Stothart & Culpan, 2016, p. 40).
Enfleshed	A progression of embodiment. This is the inherent relationship between our corporeal being and cultural forms that we inhabit subjectively. The flesh is used to highlight the importance of bodily knowledge, fleshly feelings, and the 'fleshing out' of ideas. The concept also prioritises the fleshly understandings of social, cultural and political discourse. The body in these regards, 'both incorporates ideas and generates them' (McLaren, 1988, p. 61).
Eudaimonism	A view of pleasure that prioritises the cultivation of personal strengths, moral goods and development.
Euphrosunê	The Greek term for good cheer.
Existentialism	A philosophical term which emphasises the importance of personal experiences and how meaning is created from those experiences. The philosophy places importance on individual

freedom and the responsibility for consequences as a result of individual action (Stothart & Culpan, 2016, p. 44).

Healthism	A term that situates both problem and responsibility of health and disease at the level of the individual. This centres health as the primary source of wellbeing. It is the individual's job to discipline the 'self' to maintain and foster this health. Healthism disregards wider socio-cultural determinants.
Hêdonê	The Greek term for physical pleasure.
Hedonism	A view that prioritises the pursuit of pleasure for its own reward.
Hermeneutic circle	A circle of interpretation that seeks to understand the whole phenomena, by interpreting parts of the experience. The cyclic process is repeated until an understanding of the whole can be reached. The hermeneutic circle, can be used methodologically, or it can be viewed as an ontological structure of understanding.
Hauora	In New Zealand health and physical education, the use of the word Hauora represents Mason Durie's <i>Te Whare Tapa Whā</i> model of health (Durie, 1994). Hauora and wellbeing, though not synonymous, share much common ground. Taha wairua relates to spiritual wellbeing; taha hinengaro to mental and emotional wellbeing; taha tinana to physical wellbeing; and taha whānau to social wellbeing (Ministry of Education, 1999). All four dimensions must be nurtured for health.
Katastematic pleasure	The Epicurean term for 'static pleasure' consisting of apona (a body free of pain) and ataraxia (tranquillity of mind). Contemporarily, this could be related to wellbeing or the Māori model of health, Hauora.
Khara	The Greek work for joy.
Kinaesthesia	The awareness of bodily position and movement.
Kinetic pleasure	The Epicurean term for 'active pleasure' meaning sensations of pleasure we feel beyond a state of katastematic pleasure, such as khara (Joy).

Neoliberalism	A number of political ideologies that focus on economic prosperity through the strengthening of the private sector and the reduction of government interventions. According to this position, economic prosperity is dependent on unregulated markets. In education, neo-liberal political ideology has seen an increase of individualism, competition, viewing the body as a commodity and the concept of healthism (Stothart & Culpan, 2016, p. 84).
Pedagogy	A purposeful encounter involving three inter-dependent considerations: teaching, learning and (curriculum) content to be learned. This encounter results in knowledge being (re)produced (Stothart & Culpan, 2016, p. 92).
Phantasia	The Greek term given to sense-impressions that are presented to us from a source. This is the first step to acquiring knowledge.
Prolepseis	The Greek term for preconceptions, the foundations of judgement and language, the second step in acquiring and processing knowledge.
Socio-ecological perspective	A way of viewing and understanding the interrelationships that exist between the individual, others and society and how they depend on each other.
‘Taking your movement pulse’	An idea used by Sheets-Johnstone (2014) akin to ‘taking one’s pulse’. She uses it to describe the act of listening to, focusing on, and noticing movement; such as how tightly you grip the toothbrush. This can lead to a greater kinaesthetic awareness or coenaesthesia.
Te Ao Māori	This term means ‘the world of Māori’ and includes the language and cultural practices.
Te Reo Māori	New Zealand’s indigenous Māori language.
Ti Tititū ō Waitāngi	The Māori version of the Treaty of Waitangi, a signed document that values and respects our unique bicultural heritage in Aotearoa.

# Chapter One:

## Introduction. My privilege as a joyful mover.

*Te piko o te māhuri, tērā te tupu o te rākau*  
*‘The way in which the vision is nurtured (bent), determines how the tree will grow’*

### 1.1 Introduction and my movement story.

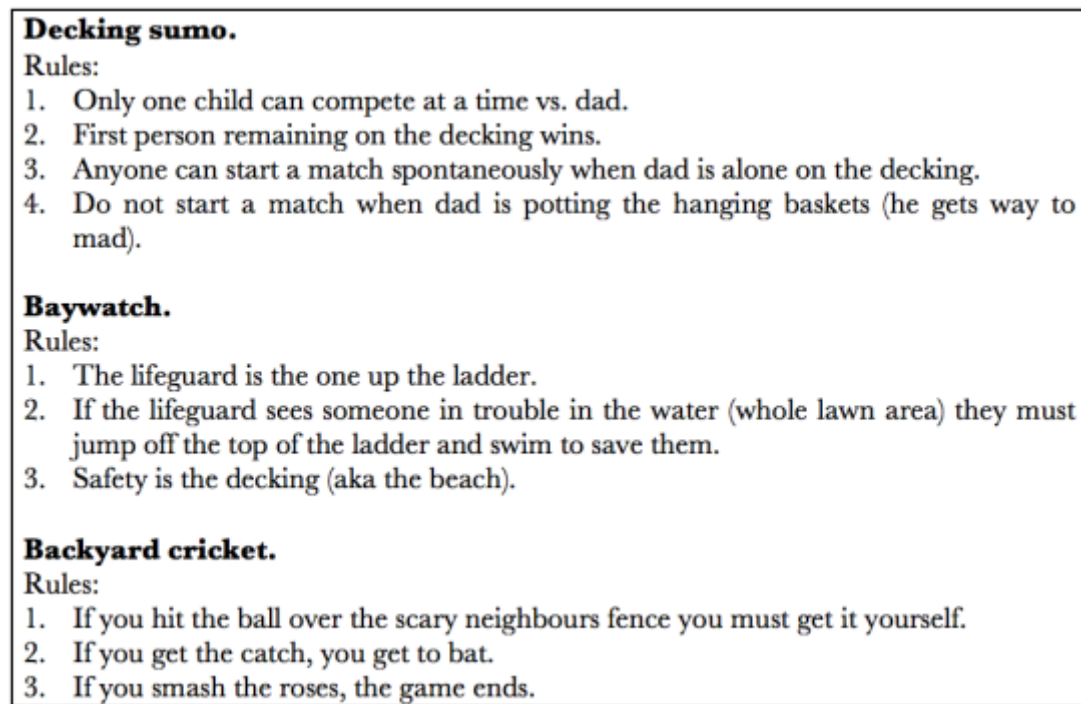
I want to see a particular joy of movement. I cannot deny my epistemological positioning, my ontological being and my white able-bodied privilege. It takes every ounce of my being to see past my entrenched ‘sportism’ (Pringle, 2015). I acknowledge my privilege in movement. The existentialism, the flow and the self-actualization that envelops my being is only possible because of my living in a space and time. Subsequently, it makes me view the joy of movement through a lense of possibility:

I pause, put my earphones in and throw my bag over my shoulders. I press play and with the beat, I kick down into the pavement. Speed builds, my shoulders melt. I feel spontaneous, child-like, floating and light, but that’s juxtaposed by a feeling of raw power. No one rides like I do. I am flooded with thoughts of my board in the surf or on the snow. I feel my weight shift as I change feet, and I lean into the corner as I tightly grip the handlebars, fingers flirting with the brakes. I find it impossible not to reciprocate if I’m offered a smile from a passer-by. (Personal movement narrative)

If I think about the joy of movement, it is a phrase that conjures images of freedom, spontaneity, creativity and possibility. Movement is joyful to me. I love the feeling I get when I am moving, frolicking and playing, just like my daily push-scooter ride into work. But that is my experience of the joy of movement. I wonder how it looks and feels for others?

Throughout my life, I have encountered, experienced and explored many types of movement. These experiences have, on the most part, been joyful and provided me with a sense of movement pleasure. My parents encouraged an active and playful lifestyle and I fondly

remember feeling joyful in family play and childhood games: ‘decking sumo’, ‘Baywatch’, and ‘backyard cricket’.



*Figure 1: Childhood games.*

These events unequivocally shaped my love for moving, my privilege. As a middle-class, European female born and living in Aotearoa, despite the odd display of chauvinism or bigotry I was somewhat safe from harm. I suffered few discriminations. My movement life replicated my stereotype and my socio-economic status. What I mean by that was our family could afford to ski. I could enrol in a tennis club. My parents paid for swimming classes. My state schooling was local, safe and regular. I was provided opportunities for my movement growth. We had sports exchanges. My parents were educators and took holiday breaks to spend time with us as children. We camped and hiked as a family. We were part of community events, ate well, and from the garden where possible. I had sports uniforms, footwear, orange wedges for the halftime break and raspberry buns for the post-match sugar fix. In my final year of schooling when I volunteered to be the field hockey goalie, I kicked a match-quality hockey ball through the living room window. I never remembered being told off, in fact my efforts for practicing were celebrated, not

discouraged for the destruction I caused. These experiences were all accompanied by enlightenment. There were lessons about the cost of equipment and how to care for it. Lessons on enrolling in one sport and having to honour that commitment for the entire season. Lessons of teamwork, bodily capability and awareness, and of life-balance. I never realized this privilege as a young mover. I assumed when I began this thesis with the optimistic title the ‘joy of movement’ that this was somehow a choice. Despite my knowledge of the socio-ecological perspective<sup>1</sup>, and of class struggle, it was only in writing my narrative did I conceptualize how movement for me is *innately* and ontologically linked with growth, love, and joy. Injury was the only aberration. I wonder if a child running from war synonymously links movement to harm, destruction and displacement. Is their aberration joy? How different these movement stories are. This was a hermeneutic moment, where my own history and investigation of my ‘part’ enlightened and changed my whole understanding of movement pleasure. I have no doubt that my childhood experiences of movement made me look to physical education with optimism and anticipation. The possibilities for creation, new movement forms, and a chance to celebrate my body. Physical education, therefore, became very important to me throughout my schooling life, and ultimately became my career choice. I now have 13 years teaching experience in physical education at secondary and university levels and my being, as a joyful mover, motivated this research. Over this time, I have come to understand my own joy of movement.

## **1.2 A deeper investigation of my adolescent and adult movement.**

It is difficult for me to isolate how I feel when I move as an adult - my whole body feels alive. My mind is my body, my body my mind. I love that I can connect to my environment, the land I am on and the air that I breathe. I love that I can listen to myself, and use the whole of me to portray my being. Sometimes I do not notice, or cognitively think about what I am doing when I move,

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<sup>1</sup> See glossary of terms.



and often my most spontaneous, playful movements are an expression of my mood, my language and my communication with others. For example, if I am happy, I tend to float, bounce, frolic, play, or skip. If I am inspired by sounds, rhythm or others moving, my movement needs to replicate that beat. These rhythmic movements could be rough, raw and sharp or sensual. I love music, but I do not *need* music, as my body seems to find a beat regardless. Perhaps the rain on the roof, children's laughter, the cacophony of surrounding life as I wander. Even in silence, my heart still provides this rhythm. I talk with my hands and educate with my whole body. I struggle to sit or stand motionless if not for a motive. If I am feeling like I need strength or confidence, I look to powerful movements like kicking off on my push-scooter, walking tall with my shoulders back, opening doors with vigour. It is almost like my body tells me I have what it takes to succeed in that moment. To the common eye these movements may go unnoticed, a functional way for my legs to deliver me from A to B, but to me they are impeccable elucidations of my being. I question if adults are supposed to feel like I do.

If I am feeling sensual, I love the way my body moves and what it is capable of. It feels smooth, powerful and beautiful at the same time. To me, this sensual movement is impacted heavily by social bounds. For example, the way I move sensually could be perceived by others as sexual or erotic, it could be objectified, discriminated against, or seen as a seductive incitement to something more. Conversely, I see it as confident, powerful sensual movement, an extroverted assuredness of my body. I often feel sensual when I dance, however this cannot escape societal confines constantly shaping my movement to conform to its rubric. My nightclub dance, late at night to loud music in a darkened room, with other moving sensual bodies, is significantly different from my dance in the classroom, or with my sons. I do not need to think about which dance is appropriate for which situation, I know the bounds society and I have created for myself. I embody, Sheets-Johnstone's (2014) statement 'what you move, and how and where you move it, are limited cultural rules your adult body knows by heart' (pp. 8-9).

If I am angry or stressed my body storms and my mind becomes clouded. I get overwhelmed with emotion and cry. I cry because my body has stowed emotion, and like a seismic event it ruptures at once. If I am feeling pain or sadness, my whole body responds, I lie down and I am calm and quiet. My body does not stop moving during this time, but these movements are small and focused, unlike those of my happiness. I pull my knees up and sometimes I rock slowly or sometimes I lay on my side listening to my breath. You see, a breath is a movement too. When I think about the joy of movement, I think about every one of these movements. One no more important than the other, but all equally valued for their uniqueness and importance to my being. For even in pain and sorrow, there is joy of movement in my cathartic breath. It does not surprise me that someone recently said that I *was* my thesis.

My teaching experiences have led me to question the place of the joy of movement in a physical education context. Like my movement story, it begins by locating the child within. D. Smith's (2002) statement 'What have school physical education curricula really got to do with the memorable physical experiences of childhood?' (p. 73) seems to heckle me and confront my perception on movement pleasure. On reflection of my own childhood and adult movement, I find this question challenging the way I perceive physical education. The penny drops. How can we possibly expect 'movement growth' and authentic pleasurable learning opportunities when we assume that one's childhood experiences will 'fit' with a singular entrenched concept of physical education?

### **1.3 Research context and contribution to knowledge.**

Physiological studies connect the cardiovascular, analgesic, and behavioural effects of exercise (Thorén, Floras, Hoffmann, & Seals, 1990). Studies have been conducted on the important role of endorphins in exercise (Steinberg & Sykes, 1985). There are links between leisure time exercise participation, and a subsequent increase in life satisfaction and happiness (Stubbe, de

Moor, Boomsma, & de Geus, 2010). There is research that connects the release of endogenous opioids in the frontolimbic brain regions after sustained physical exercise. Specifically, how this closely correlates to the perceived euphoria of runners – suggesting a specific role of the opioid system in the generation of the ‘runner's high’ sensation (Boecker et al., 2008). However, research into movement pleasure is still in the minority. There has been a minor increase in interest on the socio-cultural elements of the ‘joy’ of movement (Pringle, Rinehart, & Caudwell, 2015). This interest supports the intrinsic value of movement (Nesti, 2007; Novak, 1994; Parry, Robinson, Watson, & Nesti, 2007). Nevertheless, the authenticity of movement pleasure in physical education is questioned (Kentel & Dobson, 2007; Ross, 2008). Joy, happiness and fun are words that are often used in physical education but rarely is the joy of movement valued as a principal learning outcome for physical education (Dodds, 1976; Kentel & Dobson, 2007; Rintala, 2009). Further, despite the substantial case for movement pleasure (Kretchmar, 2006; Rintala, 2009) there is a paucity of research pertaining to the joy of movement in physical education contexts (Booth, 2009; Pringle, 2010).

#### **1.4 Research aim.**

The aim of this research is to understand the nature of the joy of movement and how this is experienced in physical education. This will be achieved by using an Epicurean theoretical framework and a hermeneutical research approach.

#### **1.5 Research question.**

The focus question for this research is: How is the joy of movement experienced in physical education?

## 1.6 Thesis structure.

This thesis is presented in eight chapters. Chapter One was an introduction to the researcher's narrative and privilege as a mover, and was essential in positioning the shaping of this thesis. Chapter Two is a review of literature pertaining to movement pleasure in physical education. Chapter Three, Epicureanism as a theoretical framework, has been purposively presented in a distinct chapter to justify its importance in the research process. In this chapter, Epicurean theory is rationalized as a valued approach to understanding pleasure in movement. It is not just used as a guiding theory but as part of the fabric of the thesis. Hermeneutic interpretation is addressed in Chapter Four, with specific justification as to why an ontological structure of understanding has been used in place of traditional 'methodology'. Following this, there are four findings and discussion chapters. Chapter Five, presents students lived experiences of movement pleasure as enfolded understandings; Epicurus' katastematic and kinetic pleasure have been used to interpret these experiences. Kretchmar's (1975) sweet tension, has also been used here, with a social twist, to illustrate how Epicurus' two types of pleasure are useful when interpreting the joy of movement. Chapter Six and Seven take a distinctive turn, presenting two very different dance moves and their relationship with the functional and the expressive. 'The box step' generates a hermeneutic moment - the etymology of 'box' a metaphor for the institutionalisation of movement. Conversely, Chapter Seven uses 'The dab' to posit the opposite - an expressive movement disruption. This chapter, traverses concepts such as power, space and the void by using examples of play, spontaneity, and risk. Moreover, it reveals that enfolded, expressive movement is valued, and sought, in physical education. Chapter Eight ruminates on the findings and presents a fusion of horizons; an understanding unfinished. This chapter advocates for pedagogy in physical education that restores sense to the 'self' and prioritises alternative, enfolded understandings of movement. A pedagogical framework is proposed; based on sense-

perception, katastematic pleasure and critical pedagogy to disrupt the social-cultural and political discourse of the enfleshed body in the void.

## Chapter Two: Review of the literature.

*Kia mau koe ki ngā kupu o ou tūpuna*  
*'Hold fast to the words of your ancestors'*

### 2.1 Introduction.

Due to the various interpretations of what the joy of movement could mean, this chapter initially explores definitions and etymology to reveal the researcher's position and understandings. The review firstly systematically examines the research literature, beginning with the significance of movement pleasure and the role of play, flow and 'being in the zone'. Secondly, the chapter explores how pleasure can be viewed as a human construct. Here, physical education is examined for its ability to foster the joy of movement and its subsequent value and representation in the *New Zealand Curriculum (NZC)* (Ministry of Education, 2007). This is followed by literature identifying challenges to movement pleasure because of the institutionalisation of movement. Lastly, the literature review examines ideas of affective practice, embodiment and 'enfleshment' as possible ways to approach the investigation of one's experience of movement pleasure. This is done to specifically address the complexities of the research question and the importance of appreciating the whole person when interpreting experience.

### 2.2 Interpreting and defining joy.

Joy is often presented as a feeling of mind however, Csikszentmihayli (2004) acknowledges that there is a psychological connection between joy or happiness and a physiological response. This consequently opens the debate of joy being something more than an 'emotion'. Research suggests that the complexity of joy, positions it as a 'lived state' or something embodied, making it more than a feeling (Heidegger, 1967; Train, 2012). Due to this complexity and to enable understanding, etymology will be used to position the joy of movement. Etymologically, the word

joy (c. 1200) means ‘a feeling of pleasure and delight’ and (c. 1300) a ‘source of pleasure or happiness’ (Harper, 2017). It derives from Old French *joie* and from the Latin *gaudia*, plural of *gaudium* meaning ‘joy,’ and from *gaudere* meaning ‘rejoice’ (Harper, 2017). The word movement originates (c.1400) from Old French *mouvement* meaning ‘movement, exercise, start, instigation’ (Harper, 2017). Consequently, at the pragmatic level, this thesis refers to ‘joy’ as meaning a feeling of pleasure or delight. The ‘joy of movement’ therefore, insinuates physical movement that engenders a feeling of pleasure and delight. This understanding of joy enables the use of the dispositions ‘joy of movement’ and ‘movement pleasure’ interchangeably within this thesis. The etymology therefore tributes joy as a feeling that is beyond something that is simply ‘fun’ or ‘satisfaction’. The Latin and Old French origins denote that ‘to be joyful’ was to rejoice. This implies celebration and delight, not average amusement. Interestingly and somewhat appropriately for the joy of movement, the word rejoice is a verb, indicating a movement or action (Harper, 2017; Onions, 1966).

The etymology above identifies two words of interest; happiness and delight. Therefore, this review has made brief comment to their use in the literature concerning pleasure. Happiness as a word is ambiguous, and is largely accepted as a positive, emotive opposite of sadness (Miller, 2010). Due to the determinants of happiness being distinctive to individuals and inherently intrinsically psychological, it is claimed that happiness is seen as subjective and is a key interest of positive psychology (Miller, 2010). It is elusive, changing, unique to each human being and can be sought in many ways (Epicurus, 2015a; Inwood & Gerson, 1994). Typically in the definition of happiness, the theory of positive psychology has either aligned with hedonism or eudaimonism<sup>2</sup> (Delle Fave, Massimini, & Bassi, 2011). Despite argument advocating, or conversely criticizing each independently for their ability to define happiness, Delle Fave et al. (2011) suggest that there is usefulness in addressing the complexities of happiness by

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<sup>2</sup> See glossary of terms.

acknowledging and integrating both constructs. Especially for enhanced psychological understanding of the complexity.

Happiness can also be socio-political (G. Duncan, 2005). The New Zealand (NZ) Ministry of Social Development, for example, has vested interest to nurture societal wellbeing which relies on the individual being happy (G. Duncan, 2005). However, happiness here – albeit an honourable motive, shapes general social policies based on self-reporting or survey. Given the subjectivity of the embodiment of happiness, this achieves very little in terms of culturally responsive or authentic support for human development (G. Duncan, 2005). The reason for this being the complexity of hedonistic and eudaimonic interpretations, given their construction is ontological. This difficulty is acknowledged in research:

Not only can happiness be understood as a transient emotion, or an experience of fulfilment and accomplishment (satisfaction with life), it can also be understood as a long-term process of meaning-making and identity development through the actualization of potentials and pursuit of subjectively relevant goals. (Delle Fave et al., 2011, p. 11)

Further, Csikszentmihayli (2008) claims that our understanding of happiness has not really changed since Aristotle, and understanding attainment of happiness, even less so. Aristotelian interpretation (like that of the Epicureans) proclaims happiness to be the only genuine intrinsic pursuit, whereas other goals such as health, beauty, money, or power are arguably sought for happiness. Csikszentmihayli (2008) suggests this interpretation still holds significant relevance in contemporary society. The terms *delight* and *pleasure* often rouse debate regarding definitions, relationship with one-another or place within movement (Irerra, 2010; Pringle, 2010). Pringle (2010) maintains that the word pleasure is often used in the literature on teaching; however, it does not seem to have a clear definition and is often synonymous with words such as fun or happy. He contends that the complexity of pleasure is a result of the uniqueness of the senses, their association with social relationships and a sense of opposition around popular forms of pleasure linked to sexuality, drugs and alcohol (Pringle, 2010). Etymologically the word delight



derives from Old French (c. 1200) meaning pleasure and the Latin *delectare* that means, ‘to allure, delight, charm, please’ (Harper, 2017). Kretchmar (2006) uses the word delight for its ability to imply meaning greater than fun. Kretchmar distinguishes between fun and delight:

Delight... is the kind of feeling we encounter when we are carried away, enthralled, captivated. In the clutches of delight, we often forget what time it is or how long we have been doing something. When physical education is merely fun, our students are, to be sure, entertained, pleased, more-or-less interested, and happy. On the other hand, when students experience delight, they are transported from the mundane to the memorable...Physical education will be changed from merely a good part of their school day to an unforgettable part of their educational experience. (Kretchmar, 2006, p. 7)

Although joy, pleasure and delight seem to present as something more significant than fun or happiness, given the complexity and commonality of the terms, they are often used synonymously. Consequently, a mindful approach is required in the reading of the literature.

### **2.3 The significance of movement pleasure.**

Blythe (2010) contends that movement is the first expression of life. Etymologically, animal from the Latin *animale* was used to describe any living being, including humans. The word meant a ‘living being, which breathes’ and also derived from *anima* meaning ‘breathe, soul, a current of air’ (Harper, 2017). Blythe (2010) furthermore, acknowledges the etymology of animate, from ‘*ænimēi*’ meaning ‘give life to’ and ‘*animāre*’ meaning to ‘quicken or to move’. She suggests this connects the essence of life with motion:

Mature vision is the result of multi-sensory experience combined with movement over many months and years, which together build a three-dimensional sense of space. Actions carried out in space help us literally ‘make sense’ of what we see. Sight combined with balance, movement, hearing, touch, and proprioception (feedback from the muscles, tendons, and joints, informing the brain about the body’s status and actions at any moment in time), help to integrate sensory experience and can only take place as a result of action and practice. Movement is the medium through which this takes place. (Blythe, 2010, p. 140)

If movement is essentially a child's first expression (Blythe, 2010), communication is essential for a child's survival. This communication begins from within the womb, as the growing baby senses a mother's emotion and responds to chemical changes in the body, the physiology of her heartbeat and the rhythms of her speech (Blythe, 2010). Perhaps this inborn movement, an intricate and delicate configuration of pleasure, growth, connection and life is an example of the link between learning and movement pleasure. Similarly, Sheets-Johnstone (2014) claims that the feeling associated with learning to move is something all human beings know, as we learned these movement patterns in our own particular cultures and forms from birth. She suggests that learning to move stimulated delight and joy, through the sensory discovery of our capabilities. Conversely, this zest to discover new bodily capabilities is suppressed when our view of movement narrows to its task-orientated function and efficiency (Sheets-Johnstone, 2014).

Researchers have advocated for the significance of pleasure in movement experiences (Booth, 2009; Culpan, 2005; Kirk, 2006; Kretchmar, 2000a, 2006; Pope, 2005; Pringle, 2010; Ross, 2008). Ross (2008) similarly advocates movement as a form of 'sensual, intangible pleasure' (p. 63) and claims that pleasurable, significant play that encourages sensory experiences can allow participants 'to make sense of their actions in the world' (p. 64). Rintala (2009) states that these delightful intrinsic movements, can include: Creativity, self-expression, a sense of wonder, harmony, friendship, fun, a sense of fulfilment, challenge, risk, sensuous joy, empathy and competition (p. 285). She maintains that creativity can be an aesthetical portrayal of movement, or simply figuring out how to best execute a movement (Rintala, 2009). A sense of wonder is best described as engaging in a movement experience and having surroundings become a natural, beautiful part of being and moving in the world (Rintala, 2009). For example, an early morning run is a moment where you can see your breath, feel your stride, and connect to the music you are listening to. These experiences synchronize to form a totally unique, spontaneous moment of utopia. In this moment everything looks beautiful (Rintala, 2009). Sensuous joy is intrinsic in

nature and concerns the feelings and the sensual relationship one has to the movement. For example, Rintala (2009) states:

that feeling you get when you hit a tennis ball on the sweet spot ... or even that feeling the first two days after you've been playing very hard, then your muscles are sore ... but it's a good hurt. Because you know what you did to get that soreness; it's much more acceptable than the hurt you got slipping on the ice in the driveway and falling. (p. 285)

A further justification for movement pleasure is its ability to evoke individual meaning (Kretchmar, 2006). This is because the movement belongs to us. Only we can understand the full extent of its impact on our being. Arnold (1996), Nesti (2007) and Parry (2007) contend that these meanings in movement are unique to the individual, irreplaceable and existentially significant. Dependent on a person's metaphysical make-up, this existentialist movement meaning can range from a simple pleasurable sensation to a 'life changing' moment. Arnold (1979) states that action in human movement is concerned with a personal construction of meaning and is not to do with interpretation placed upon it by others. He maintains it is only social when the phenomena occur with others, follows a specific rule set or is influenced by external behaviours. Arnold suggests that in actional movement, the person performing '*is*' as they perform. He claims that 'movement, thought and passion are brought indissolubly together' (1979, p. 38). Within actional movement the individual expresses him or herself and concurrently creates him or herself (Arnold, 1979). This action is intentional, conscious, purposeful and embraces the whole person (Arnold, 1968, 1979). Consequently it rejects dualism<sup>3</sup> and presents the mind, body and spirit as inseparable in movement (Clark, 1997). Further, Wetherell (2012) states that: 'being in a state is not just a moment of coalescence. It is also a moment of recruitment where body/mind possibilities and body/mind states are gathered together into a particular assemblage and unleashed, censored or regulated in social contexts' (p.

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<sup>3</sup> See glossary of terms.

30). This suggests that the role of movement in fostering pleasure is multifaceted and is greater than physiological sensation.

Nussbaum (1994, 2000, 2011) has written extensively on pleasure and human emotion and their importance in the development of human beings. Nussbaum's understanding of emotion, was heavily influenced by the work of Hellenistic philosophy, excluding Plato, on the grounds that emotion was embraced in theory, philosophy and its praxis (Nussbaum, 1994). Nussbaum (1994, 2011) paid interest to the importance of 'human life' and not sanitising feelings, emotion and the vulnerability of humans. This was to acknowledge that human events (such as poverty, injustice or conflict) affect us all in unique ways. The importance of feeling (inclusive of pleasure) here is rationalised for its part in shaping a human being's ability to act upon these feelings, grow and develop. Nussbaum (2011) linked this development of capabilities to human flourishing.

There are also significant links between psyche, pleasure, and human development with understanding and enacting spirituality (Arnold, 1979, 1994, 1998, 1999; Maslow, 1943, 1999). Historically, spirituality has been connected with the pastoral aspects of childhood development and education (Myers, 1997; Shields & Bredemeier, 1995). More recently, this has been seen in works that position spirituality with movement and sport (Hsu, 2004; Ministry of Education, 1999; Parry et al., 2007). Furthermore, the ability and opportunity for physical education to foster a culture that celebrates spirituality has been recognised (Lodewyk, Chunlei, & Kentel, 2009; McGuire, Cooper, & Park, 2006; J. Roberts, 2000). Here spirituality is perceived, not necessarily of religious character, but rather of mindfulness (Scandurra, 1999). Lodewyk et al. (2009) contend that this monist or holistic disposition that includes the spirit is linked to understanding and valuing human existence, purpose and belief. Alternatively, this could be viewed as enlightenment or conscientisation (Freire, 1970; Ruiz & Fernandez-Balboa, 2005), existentialism (Arnold, 1979), morality (Arnold, 1999; Morgan, 2006; Parry et al., 2007), 'the process of becoming' or Nussbaum's (2011) capabilities and human flourishing. Although many movement

contexts allow for, and celebrate the notions of flow (Csikszentmihayli, 2008), fun (Kretchmar, 2000b, 2005, 2006, 2007) or social responsibility (Hellison, 1995); Lodewyk et al. (2009) argue that it is fundamental that spirituality not be reduced to simply ‘behaving well’ or social development through movement. Perhaps the word spirituality is its own limitation to acceptance, given societal (mis)understandings that spirituality is tantamount to religion and theology. Spirituality is marginalized in physical activity by attempting to transform the body without thinking about the whole person and what movement means to the individual living life to the full (Lodewyk et al., 2009). This is because there is a distinct role of spirituality in the enhancement of a person’s awareness of self and the ability to find a sense of peace, joy, purpose, desire, harmony or self-worth (Daly, 2004). Moreover, spirituality increases the likelihood they can transfer these elements pragmatically into daily life, which often lifts their perceptions of wellbeing (Daly, 2004). As a result, arguably spirituality plays a role in a human’s ability to experience joy in movement and subsequently make meaning from it.

#### **2.4 Spontaneity and play for movement pleasure.**

Alongside spirituality, play is similarly named for its importance to incite movement pleasure (Csikszentmihayli, 1975; Kretchmar, 2006; Rintala, 2009). The International Play Association (IPA) advocate for the importance of play, and align directly to Article 31 of the *U.N. Convention on the Rights of the Child* (International Play Association, 2017). They advocate that play:

- Along with the basic needs of nutrition, health, shelter and education, is vital to develop the potential of all children.
- Is communication and expression, combining thought and action; it gives satisfaction and a feeling of achievement.
- Is instinctive, voluntary, and spontaneous.
- Helps children develop physically, mentally, emotionally and socially.
- Is a means of learning to live, not a mere passing of time (International Play Association, 2017).

In addition to the human right to play, they also advocate the joyful nature and the educational significance of play. The IPA (2017) state that educational environments should value and foster opportunities for initiative, interaction, creativity and socialization through play in formal education systems. This can be achieved by strengthening play provisions in educational environments and reducing incompatibilities between daily life, work and education (International Play Association, 2017).

Barnett (1991) provides examples of playfulness that can be exhibited in children as indicators of their disposition to engage in play. The construct of ‘playfulness’ is presented here as a characteristic that is simple and reproducible, but cannot be adequately documented by targeted observation and categorisation (Barnett, 1991). This handling transforms ‘play’ from behavioural elements within environments and time frames to a predisposition, or an internal construct of sorts. Five key categories on the children’s playfulness scale (Barnett, 1991) are identified as;

- Physical spontaneity.
- Social spontaneity.
- Cognitive spontaneity.
- The manifestation of joy.
- Exhibiting sense of humour.

Although a coding of play may seem limiting and dichotomous, there is a usefulness in engaging with the playfulness scale (Barnett, 1991), as it broadens how play is often perceived. It also shows that playfulness can directly contribute to the manifestation of joy and humour. There is a plethora of types of play that are identified to create a common language amongst play workers or educators (Appendix D). These are commonly used in research concerning childhood play, however, the research pertaining to adolescent or adult play opportunities, is scarce (Pellegrini & Smith, 1998). This could arguably be anticipated given the general developmental course of play over one’s life (Pellegrini & Smith, 1998). Play is often disregarded as important as one ages,

primarily because of its assumed lack of capital – it’s labelling as ‘non-serious’ (Bishop & Curtis, 2001). Rintala (2009) contends there is difficulty in comprehending the need for play as an adult because culturally and professionally we are oriented objectively. However Bishop and Curtis (2001) contest that it is a mistake to view this non-seriousness as unimportant. Gadamer (2002b), for example, highlighted the ‘ease’ of play (p. 105) as essential for pleasure and ‘freeing’ the mind to maintain wellbeing and foster joy. That is not to say it lacks credibility and value (Baptiste, 1995; Neugebauer, 1993; Sheets-Johnstone, 2003), however adult play is commonly viewed as sexualized activity (Radley, 1995, 2003), sportified (Crum, 1993) or is counterproductive to socially normative expectations. An example of the latter can be seen with the activity ‘LARP-ing’ or *Live Action Role Play*, which involves groups of people assuming character roles and subsequent costumes, from books, films or plays and recreating the story through live action. This involves their individual interpretation of what should happen in a pre-planned ‘play’ environment. Multiple narratives are thus created and acted out (NZLARPS, 2011). LARP-ing however is publically branded as weird, unnatural, or a site where those who do not function in ‘regular’ society engage in role-play instead. The comedic movie ‘*Role Models*’ released in 2008 identified LARP-ping as the favourite pastime of one of the socially awkward main characters (Wain, 2008). This positioned the activity as undesirable, embarrassing and comedic in popular culture. Subsequently, the impact of social construction on the uptake and shaping of play, suggests that play should not be perceived as an unproblematic good.

Molnar, Gortmaker, Bull, and Buka (2004) found that the level of engagement in physical activity and play was varied and dependent on a youth’s neighbourhood of residence. The study was specifically related to play and the participant’s perception of social disorder and lack of safety. This suggests play is influenced by social and political factors, and these include both accessibility and perception. Findings showed that regardless of the positive appearance of the play site (green, a wide-open space, surrounding trees etc.), if local knowledge revealed that the

space was linked to social disorder (crime, bad behaviour etc.), it was avoided. The perception of this space directly impacted the child's ability to play there. Even with evidence to the contrary, the predetermined assumptions often still remained (Molnar et al., 2004). Molnar et al. (2004) suggest that by providing opportunities for 'safe play', not just play-spaces, this could lead to a greater uptake of physical activity and engagement. Furthermore, Bishop and Curtis (2001) maintain that we commonly and 'naturally' assume that historic play traditions, with a longer history are inherently good or better than others, because they have been passed down through generations. However, many institutionalised play activities that produced 'joy' in the playground, also simultaneously reinforced xenophobic hierarchies (Bishop & Curtis, 2001). For example, racism through the marginalizing of indigenous play; elitism through social class-based play; and sexism or homophobia through gender role reproduction in play. The significance is the acknowledgement that much of what we believe to be 'natural' play, is in fact heavily socialized and constructed by human behaviour (Bishop & Curtis, 2001). So, although play can provide an opportunity to foster movement pleasure, consideration must be given to the social construction of it.

## **2.5 Flow and 'being in the zone' for movement pleasure.**

Play has contributed significantly to the literature pertaining to movement pleasure, in its own right (Csikszentmihayli, 2004), however, play and flow historically were deemed to be concurrent (Csikszentmihayli, 1975). It is now commonly recognised that flow does not always occur during play, and play is not synonymous with flow. The notion of flow must be acknowledged for its contribution to the literature on movement pleasure. Csikszentmihayli (1975) claims play in literature is often applauded for its ability to foster extrinsic outcomes, rather than being valued for one's fundamental motivation to engage in the act, which is in fact, intrinsic joy. Flow theory is an example of the latter. Literature defines flow theory as a state where a human being is so



involved and engaged in the process of creating (such as movement, poetry or music) that they cannot attend to feeling or thought (Csikszentmihayli, 1975, 2004, 2008; Jackson & Csikszentmihayli, 1999). Those concepts are suspended. 'Flow denotes the wholistic sensation present when we act with total involvement' (Csikszentmihayli, 1975, p. 43). Flow is seen as an effortless, spontaneous feeling where you are drawn into an ecstatic state (Csikszentmihayli, 2004). For example, surfing, where the term 'stoke' is used to describe the feeling of environmental, spiritual and physical alignment, where conditions align for a perfect wave. Flow requires a perceived level of skill in order for there to be a balance between the challenge, and the meeting of that challenge (Jackson & Csikszentmihayli, 1999). This is accompanied by an amalgamation of action and awareness. Separate movements required by the task feel like they are effortlessly working together as one. An example of this is using a piece of equipment, such as a bat, and in a perfectly-timed striking motion feeling that the bat is a light, extension of the body. This characteristic is supported by many others:

- Having clear goals, a knowledge of what constitutes success and an awareness of the steps required at each moment to achieve that goal.
- Kinaesthetic and external feedback.
- The required level of concentration.
- A sense of control, a belief or knowledge that presents itself as a calm confidence, a sense of power.
- A loss of self-consciousness, where the worries of daily life are forgotten, there is no room for self-doubt or concern.
- Transformation of time, where things around you can either stop, slow, or increase in speed, often connected to the loss of self-consciousness.
- Lastly the autotelic experience, where the activity is being completed for its own sake, an intrinsic motivation, that can last long after the event ends. (Csikszentmihayli, 2004; Jackson & Csikszentmihayli, 1999)

It is important to note that these factors, although emphasized as mental characteristics that lead to a psychological state, are not viewed dualistically by Jackson and Csikszentmihayli (1999). This is evident in their explanation of the integration of action and awareness, and is strengthened by

their claim that ‘virtual sport’ can never replace the natural high that the direct use of the body can give. ‘To imagine that the flow of sport can be passively experienced is to completely misunderstand what sport is – and what flow is’ (Jackson & Csikszentmihayli, 1999, p. 160). Jackson and Csikszentmihayli recommend that ‘enjoyment begins when all the obstacles are removed, and we become lost in the activity’ (1999, p. 148). Obstacles in this case could be an activity that does not provide the right level of challenge; the individual’s inability to escape external stimuli; lack of intrinsic motivation; or a lack of control, self-consciousness or concentration. These factors all prevent the joy of movement and prevent intrinsic pleasure that makes movement meaningful. Jackson and Csikszentmihayli argue, the more one loves the detail of the activity the easier it becomes to get lost in the task. The anticipation of play, pre-activity rituals, previous experiences of success, commonalities of the surrounding environment, and the people involved, can all contribute towards and stimulate senses which trigger patterns (Csikszentmihayli, 2008; Wellard, 2016a). This could be memories of joy. External motivational factors such as monetary reward or prestige may fuel one’s training, however, in performance they can significantly hinder one’s ability to complete the task. Jackson and Csikszentmihayli (1999) state that by focusing on flow and the autotelic state – motivation, performance and meaning are increased without the need for these external drivers. This ‘autotelic’ learning environment is actively sought by educators who want the best for their students (Belshaw, 2009). Consequently, it has also attracted a market of coaches that view the autotelic state as a commodity to improve performance (Jackson & Csikszentmihayli, 1999).

‘Being in the zone’ (Open University, 2014) has developed from Csikszentmihayli’s (2008) flow theory, and is described as a combination of intensified experience and unity in a task where a sense of harmony is present. Woodward’s (2016) use of the zone encapsulates much of the ‘messiness’ associated with the meaning of these experiences. The zone aims to restore the centrality of the body, and focuses on boarder aspects than the personal and psychological focus

of flow. Woodward (2016) suggests that boundaries between the self and others are commonly overlapped in movement contexts. For example, the (re)actions of the crowd and engagement with audience, the complexity of the social world, or the politics of power manipulating why we are even in that position to begin with. Take an Olympic long jumper for example: Prior to her jump, she begins to clap above her head. This engages the crowd, who respond by clapping with her. The reason for this is personal and complicated. Her 'being in the zone' relies on their cooperation. The reason could be one of timing (stride length), attention (optimal arousal and anticipation), or perhaps because she has learned that this is what long jumpers at Olympic Games 'do' to be successful. Either way, it is the relationship and significance of numerous factors that leads to the feeling of 'being in the zone'. This 'messiness' cannot be separated from the experience, as it is a critical part of it. Woodward (2016) subsequently suggests that researchers observing a movement context must be aware of this when interpreting for understanding. This includes 'the inner worlds and the unconscious and the social worlds that not only present the context of 'being in the zone' but also impact upon the experience' (p. 26).

To connect this to movement pleasure, Wellard (2016b) uses the gym shower as an example of the importance of time and space. The shower at the gym is not meaningful for hygiene reasons, as one at home in the morning may be, however, it is a complex combination of experience. This includes the physiological feelings of his muscles post-workout, the hot water on his skin, the psychological feeling of accomplishment, and the feeling of being at the gym after sitting all day at work. The combination of factors is what embodies the event and incites meaning, not any one in isolation. Wellard (2016a) also speaks here of the social context limiting how he showers, the length of time he showers, and limiting the amount of pleasure he receives from this event to accommodate social norms. This suggests that movement pleasure that relates to 'being in the zone' is constructed.

## 2.6 Pleasure as a human construct.

Wellard's (2016a) descriptions of pleasure reiterate that the joy of movement cannot be viewed solely as a feeling or emotion. Consequently, there is a need to explore how pleasure could be viewed as a construct and start to conceptualise what this may mean for physical education. Foucault (1980a) uses Ancient Greek works to interpret desire, sexuality and pleasure as human constructs. In doing so, McWilliam (1999) disputes that this analyses pleasure as a form of training. Consequently, pleasure is presented as a form of knowledge that highlights the limits of, and attitudes towards it. The Athenians taught pleasure in moderation, to avoid excess and unethical behaviours. This develops an understanding of pleasure that is bigger than a spontaneous sensation, or a "sudden outpouring of feeling" (McWilliam, 1999, p. 8). A child in the gymnasium, for example, smiles and high fives a team-mate when they score a goal because their epistemological positioning tells them that this is an acceptable celebration. We have socially learned that pleasure should not look like a shirtless victory lap nor slander of the opposition. This socio-cultural discourse has prejudiced and normalised our interpretation of pleasure. 'Knowing about the right pleasure comes through learning made available in disciplinary discourses organised around certain epistemic rules in a particular historical time and place' (McWilliam, 1999, pp. 14-15).

Despite pleasure requiring desire; the training prescribes the acceptable pleasure within the scope of what is 'proper'.

...teachers' pleasure as the products of certain forms of training, constituted and organised through available discourse – including professional and other written and spoken texts about the nature of good pedagogy. This means putting aside the idea that pleasure is a naturally occurring feeling. It means understanding the pleasures available to the teacher and the learner as something different from psychological or personal appetites, or the welling up of passions from within. Instead, pleasure is the product of discourse situated in space and time. We learn what pleasure ought to feel like and when we ought to feel it; and we learn this through precise forms of training. (McWilliam, 1999, p. 3)

McWilliam (1999) suggests teachers are not intrinsically ‘better’ now than 40 years ago, however, the want to not inflict physical pain on students has come about by different pedagogical discourse. Pedagogical pleasure is differently organised, and, as a consequence, differently felt (McWilliam, 1999). Just as pleasure is structured for teachers, is it possible that the student also constructs their joy of movement in physical education? Do students learn that their pleasure should look and feel a certain way, perhaps what their physical education teacher expects, models, accepts or excludes as pleasure? If this is indeed the case, then examining student’s interpretations of movement pleasure must include an understanding of the environment and pedagogical discourse that has shaped physical education to date. If McWilliam (1999) suggests that ‘proper’ pedagogy is shaped, then so is the concept of ‘natural’ learning. McWilliams, drawing upon Cryle (1997), challenges that ‘natural’ in education is also a construct. To be ‘a natural’ at a specific aspect of teaching or learning is nothing more than meeting a modern construct of thought that meets a socially acceptable way of being in that role. Society constructs ‘normal’ and thus ‘good’ pedagogy simply follows this. Therefore, in a learning context ‘she’s just a natural’ and ‘she never needed training’ imply the learning is meeting the construct. As Kaspersen states:

One cannot undertake epistemological judgements without connecting them to a reality and a field of study. Conversely, one cannot study society, heavenly bodies, or biological organisms without fundamental reflection on how these should be known, and on the necessary methods connected to achieving this knowledge. (Kaspersen, 2000, p. 29)

If we are to accept that movement pleasure is a construct, it is important to address what is currently viewed as ‘normal’ and ‘good practice’ in physical education. Subsequently, the following sections (2.7 and 2.8) will now focus on the representation of movement pleasure in physical education and the *NZC*, and the challenges to movement pleasure in physical education.

## **2.7 Physical education, the joy of movement and the New Zealand Curriculum.**

Research connects physical education, learning and movement pleasure (Kentel & Dobson, 2007; Pringle, 2010). Surbaugh (2009) suggests ‘that pleasure is as integral to learning as effort’ and describes pleasure as an ‘emotive sign of achievement and a source of motivation for further learning’ (p. 417). It is often acknowledged that physical education has many health benefits (Le Masurier & Corbin, 2006), however, as Surbaugh expresses – it is not the want for health, but the learning element that is innate for pleasure. Likewise, Kretchmar (2006) states that quality physical education must include characteristics that enhance ones quality of life. He advocates that quality physical education facilitates fun, delight and personal meaning to enable beings to form personal identities and provides a platform for five fundamental freedoms. The freedoms to ‘express, explore, discover, invent and to create’ (Kretchmar, 2006, p. 6). These statements support Dodd’s (1976) claim that when students learn to love movement they participate with greater intent. In turn, this increases skill level, enthusiasm, length of time engaged and positive memories associated with movement or physical education experiences. The flow on effect of this, not only increases their likelihood of becoming a lifelong mover, but positively impacts peers and family (Dodds, 1976). Conversely, if experiences are negative, the likelihood of students engaging in further movement opportunities to challenge this perception is greatly narrowed (Dodds, 1976). Kretchmar (2006) contends that by aiming for delight in our physical education lessons, other desirable outcomes such as health and wellbeing will occur regardless if we emphasize them or not. Arnold (1979) and Nesti (2007) claim the best way to foster delight is through the intrinsic value that the physical activities have in, and of themselves.

Ross (2008) claims that for him, intangible ‘gentle joy’ and sensual pleasure associated with physicality is the only justification for physical education as a part of schooling. This is not to romanticize the subject’s ideals, but simply because the act of physically moving and the sensual pleasure of physical activity cannot be ‘stored’ (Ross, 2008) and the physiological benefits

regarding pleasure only persist if the activity is repeated. Thorburn and Stolz (2015) suggest that existentialism<sup>4</sup> ultimately encourages greater spatial and temporal experiences and a worldly understanding for the learner. In physical education, this values and privileges spirituality and balanced wellbeing for their contribution to learning (Kentel & Dobson, 2007; Lodewyk et al., 2009). There is also a moral and ethical component of physical education (Dunning, 1999; Horne & Jary, 1985; Howson, 2004; Tannsjo & Tamburrini, 2000) which influences pedagogy through notions of fair play and equity. How then is the joy of movement currently portrayed within physical education in the *NZC*?

Health and physical education (HPE) in the *NZC* (Ministry of Education, 2007) and its predecessor *Health and Physical Education in the New Zealand Curriculum* (Ministry of Education, 1999) have sought to drastically impact physical education culture in Aotearoa by challenging the paradigmatic interpretation of quality physical education (Culpan, 1998; 2004, 2011). Research similarly supports movement meaning remaining central to physical education as the subject continues to negotiate its worth and place in education (Brown & Payne, 2009; Kentel & Dobson, 2007; Kretchmar, 2000a, 2000b, 2007). Therefore, Arnold's (1979, 1994, 1998) three categories of movement meanings (primordial, contextual and existential) continue to be drawn upon by curriculum developers and educators. For example, Arnold's (1979) argument that physical education should have three dimensions: Learning 'in', 'through' and 'about' movement informed much of New Zealand's physical education practice and curriculum development (Culpan, 1998, 2000, 2004). As one of eight essential learning areas, HPE is a learning environment that fosters individual and group wellbeing through health and movement contexts. Four underlying concepts promote the amalgamation of:

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<sup>4</sup> See glossary of terms.

**Hauora**<sup>5</sup>. A Māori philosophy of wellbeing that includes the dimensions of taha wairua, taha hingengaro, taha tinana, and taha whānau, each one influencing and supporting the others;

**Attitudes and values.** A positive, responsible attitude on the part of students to their own wellbeing; respect, care and concern for other people and the environment; and a sense of social justice;

**The Socio-ecological perspective.** A way of viewing and understanding the interrelationships that exist between the individual, others, and society; and

**Health promotion.** A process that helps to develop and maintain supportive physical and emotional environments and that involves students in personal and collective action (Ministry of Education, 2007, p. 22).

These underlying concepts underpin the delivery of four strands of the curriculum;

- a. **Personal Health and Physical Development**, in which students develop the knowledge, understandings, skills and attitudes that they need in order to maintain and enhance their personal wellbeing and physical development;
- b. **Movement Concepts and Motor skills**, in which students develop motor skills, knowledge and understandings about movement, and positive attitudes towards physical activity;
- c. **Relationships with Other People**, in which students develop understandings, skills and attitudes that enhance their interactions and relationships with others; and
- d. **Healthy communities and Environments**, in which students contribute to healthy communities and environments by taking responsible and critical action. (Ministry of Education, 1999, 2007)

These underlying concepts are subsequently delivered through seven key areas of learning; mental health, sexuality education, food and nutrition, body care and physical safety, physical

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<sup>5</sup> For more, see glossary of terms.



activity, sport studies, and outdoor education (Ministry of Education, 2007). Evident in this description alone, is the increasing importance placed upon Hauora and the mandate of learning in, through and about movement for the development of self, others and wider society. The obvious and purposeful relegation of 'sport' here is an intentional act to value alternative conceptions of movement and prevent the reproduction of sporting ideology as an unproblematic good (Culpan, 1998). Hauora in HPE is also presented as an integrated relationship of multiple dimensions – not simply a discrete physical skill set (Ministry of Education, 1999).

Movement is celebrated within the *NZC*. For example, Buck (2006) suggests the *NZC's* support of dance can be seen in its inclusion within one of the eight learning areas; *the Arts in the New Zealand Curriculum*. He also states that dance is supported, albeit erratically, in national HPE for its helpfulness in fostering creative movement. Buck (2006) maintains that creativity and movement are supported in curriculum more than they have ever been. Perhaps this is an indication of a changing tide in education, where the value of the whole human in learning can no longer be ignored, especially in contexts that embrace and accept all facets of learning, including that of the emotions, expressions, and the body. Buck (2006) advocates dance as a bridge to make meaning between subjects like arts and sciences. This is an idea that HPE in the *NZC* seeks to achieve (Culpan, 1998, 2005) but has perhaps been misinterpreted in the process. Take the subject of English for example. Not until the student of English is writing an essay in an area they are passionate about or filing for a job do they realise the importance of sentence structure to communicate their point. Until it makes 'sense' to them and is contextualised and conceptualised, it will be viewed as a practice, detached from life, isolated and irrelevant. HPE was never written to be perceived as a 'subject' of sorts (Culpan, 2000), and clever practitioners understand this. The underlying concepts are based on ontological positioning and human development (Culpan, 2004). Therefore, HPE was influenced by criticality, humanistic

positioning and meaning-making (Culpan, 2004). Although not explicit in achievement outcomes, the *NZC* introspectively adheres with Van Holst's (1993) patronage for physical activity as a 'joyful' celebration and a factor for a quality life. This can be seen in the description of quality physical education:

In physical education, the focus is on movement and its contribution to the development of individuals and communities. By learning in, through and about movement, students gain an understanding that *movement is integral to human expression* and that it can contribute to people's pleasure and enhance their lives. *They learn to understand, appreciate, and move their bodies*, relate positively to others, and demonstrate constructive attitudes and values. This learning takes place as they engage in play, games, sport, exercise, recreation, adventure, *and expressive movement* in diverse physical and social environments. Physical education encourages students to engage in movement experiences that promote and support the development of physical and social skills. It fosters critical thinking and action and enables students to understand the role and significance of physical activity for individuals and society. (Ministry of Education, 2007, p. 23) (Authors emphasis)

This links with Sage's argument (1993) that curriculum should introduce critical thought. 'The first point is to emphasise that no one has a master plan, a blue print, but those who possess a sensitised consciousness to serve as a backdrop for thinking and acting can look at present conditions with open eyes and interrogate them...' (Sage, 1993, p. 162). The HPE curriculum contains no prescribed 'knowledges' thus meaning is inferred, not dictated. Criticality is encouraged explicitly, however, as Buck (2006) articulated, a curriculum is only one part of quality physical education and it cannot be delivered by itself. Therefore, knowledge is passed to learners based on teacher dispositions, (mis)understandings and interpretations of curriculum, entrenched paradigmatic constructs, cultural contexts or historical customs, all of which alter the 'education' that occurs (Chen & Ennis, 2004; Ennis, 2013; Ennis, Ross & Chen, 2013). So, to assume that a holistic curriculum with an implicit provision for movement pleasure is sufficient to advocate for the joy of movement is a little ingenuous. Moreover, there are many challenges

to movement pleasure in a physical education context, other than teacher disposition or (mis)understanding.

## **2.8 Challenges to movement pleasure in physical education.**

Some of the challenges to the joy of movement as an aim for physical education are gleaned from physical education's struggle for validation as a 'credible' subject (Booth, 2009; Culpan, 2005; Hokowhitu, 2004a; Kirk, 1992a; Pringle, 2010; Stothart, 2005). Critical theorists (Thorburn & Stolz, 2015) claim that physical education continues to deal with challenges to discourse, pedagogy and vocational intent, for example, the extrinsic health based policies and incentives driven by ministries to combat 'inactivity' and 'obesity'. Culpan and Stothart (2012) report that the historical positioning of physical education in schools was derived from military training and English syllabuses. The influences of these dominant discourses can still be seen in movement culture today. As Rintala observes, 'it is more than semantics that we call our exercise *working out*' (Rintala, 2009, p. 287). There continues to be an entrenched hierarchy of propositional knowledge over the somatic (Kentel & Dobson, 2007; McWilliam, 1999), which often results in the physical educator seeking credibility for their subject, through publicizing the more 'academic' traits (McNamee, 2009). Academic content knowledge also presents this educator as a movement 'expert' and this rarely predicts the pedagogical practice needed to translate movement in a way that is meaningful and educational (Buck, 2006). Pedagogical knowledge should create opportunity for learning and not be dominated by content knowledge that is owned by the teacher or inflicted upon the learners. For example, Wright (2000) suggests that a command style gymnastics lesson, prescribes technical execution of a skill that possesses 'right' and 'wrong' movements. The pedagogy used in this situation requires the learner to conform to the edict to be successful, and if not then risk 'failure'.

Without a critical inquiry style of teaching and learning, McNamee (2009) argues that this can lead to a willingness to 'adopt' new political agendas, where physical education is viewed as an ideal site to deliver the desired outcome. This is not isolated to physical education however, and seems to be a wider educational trend, also extending into teacher education (Lundvall & Schantz, 2016). Thorburn and Stolz (2015) suggest the consistent challenge could be positive as it encourages critique and debate. Either way, the want for credibility has resulted in the relegation of the affective and the intrinsic and therefore, joy has become a contested aim of physical education (J. Kentel, personal communication, November 2014). Pringle (2010) maintains the value of movement pleasure is acknowledged in physical education; however, few educators explicitly accept its legitimacy as an educational outcome. Furthermore, Pringle (2010), together with Booth (2009), contend that there is a paucity of present pedagogical analyses with the focus of movement pleasure in physical education. Pringle (2010) states that 'Humans unquestionably derive pleasurable sensations from different types of movement. Yet, remarkably, there is a deafening silence around the subject in the literature on human movement' (p. 133). Brown and Payne (2009) state that physical educators are unable to maximise the potential for meaning-making as learning, because dominant discourse, such as skill acquisition, does not elucidate the qualities of the movement experience. This aligns with Arnold's (1979) argument that just because movement can be educational, it does not mean it must be quantified. By not including movement pleasure in specific learning outcomes in physical education, the importance or 'seriousness' of movement pleasure is lessened. Arnold (1979) acknowledges that this marginalises joy as a primary educational outcome in its own right. Consequently, there is a need to continue critical dialogue about the worth of aesthetic aspects in movement to make meaning (Lundvall & Maivorsdotter, 2010).

Ross (2008) contends that movements in physical education that are expressive, non-sporting and those of simple pleasure lack educational status. He claims that this results in a

‘fake’ physical education that reduces movement to a site in which to learn concepts. ‘Today’s physical education programmes emphasise abstract notions of well-being, fitness for health, critical thinking, games for understanding, social responsibility, or sport education’ (Ross, 2008, p. 65). Moreover, researchers claim that emphasis on these abstract notions of wellbeing threaten the spiritual dimension of physical education, which should be important in enhancing quality of life and truly understanding human psyche and the wholeness of oneself (Lodewyk, Chunlei & Kentel, 2009; Parry et al., 2007). Rintala (2009) similarly states, ‘We have been very willing to study the body as an object. We have been willing to advocate that we condition it, train it, but less willing or perhaps unwilling to simply celebrate our moving – to live the bodies we are’ (p. 288). In order for movement to regain its credibility as a valued intrinsic experience, we need to accept that it does not require legitimising as a useful, purposeful objective (Kretchmar, 2000a, 2000b; Rintala, 2009).

Threats to affective outcomes in physical education are not new. Dodds (1976) found most teachers were not successful in facilitating students to experience joy whilst engaging in physical play. Furthermore, she discovered that many teachers spent time writing cognitive and psychomotor outcomes at the expense of affective objectives. More recently, Brancalone and O’Brien (2011) similarly suggested that performance and educational achievement of a learner is quantifiable compared to the affective domain that is much harder to measure. They state that ‘learning outcomes are valued precisely because they are measurable. There is a privileging here of quantitative, at the expense of genuinely qualitative educational substance’ (p. 514). This transaction between the learner and the institution may be why Dodd’s (1976) argument that affective objects are rarely seen in physical education is still relevant. Green (2008, 2010) suggests joy is not often expressed as a goal of physical education and when it is, even the teachers of physical education themselves inferred that somehow that meant the lesson was ‘less serious’ than other content or subjects.

This privileging of 'valued' learning outcomes, can be limiting to different and unique experiences in education. For example, Olssen (2004) contests that neo-liberalism reduces social regulation and affects educational policy directly. This is through the relegation of educational programmes that do not seem to produce 'capital'. An example of this would be the marginalisation of spirituality and affect within movement (Lodewyk et al., 2009; Parry et al., 2007). Education plays a pivotal role in globalization because for nations to compete in the global marketplace, knowledge and skills are required to add value and thus earn capital. This makes the generation and production of added value extremely important (Olssen, 2004).

In the same manner, Brancalone and O'Brien (2011) contend that social reality is strongly influenced by an economic value system, and there is an exclusion of alternative ideologies because success is measured with an economic empirical base. They contend that learning outcomes similarly follow this trend to fit with the educational marketplace. An example can be seen in *The New Zealand Curriculum Framework (1993)* recommendations. There was a strong emphasis on becoming more economically competitive and efficient 'if we wish to progress as a nation, and to enjoy a healthy prosperity in today's and tomorrow's competitive world economy, our education system must adapt...' (Ministry of Education, 1993, p. 1). McWilliams (1999) describes one impact that this has upon education:

The repressive effects of Eurocentric schooling practices on the bodies of marginalized peoples is not limited to this sort of personalized encounter. Post-colonial analyses of education have drawn attention to the fact that Western schooling privileges the written text over oral and performative texts within a larger political economy of communication. In this way local texts, which are more likely to depend on the physical presence of the communicator, are reduced to an alternative (and inferior) discursive and inscriptive economy. With writing hierarchically placed over and above utterance or bodily enactment, the printed page of literature is privileged as the prime site of knowledge production. Once this hierarchy is in place, certain techniques of teaching – such as requiring the recitation of set pieces of poetry, prose, and drama – serve to reinforce key textual representations, thereby providing an effective model of moral, political, and spiritual inculcation. (p. 117)

This Western, neo-liberal privileging of the written text can be seen in educational practices with bodies 'treated, until recently, as the excess baggage of pedagogy' (McWilliam, 1999, p. 133) and even when bodily knowledge is accepted it is generally still accepted within the 'normal' and not the 'Other'. For example, even within a subject area that accepts the body as a whole, such as physical education, the binary and hierarchies created by a hidden curriculum of sorts, still actively encourages nepotism through discourse (Kirk, 1992b). McWilliams (1999) provides an example in physical education.

Unattractive bodies are disruptive for pedagogy in more ways than one. Despite our best efforts at inclusion and /or accommodation of the culturally marginalized body, this body will insist in protruding in ways that render it less governable than its culturally relative counterpart. (p. 128)

Lisahunter (2011) uses the *illusio of PE* (Bourdieu, 1990) to explain the unconscious action and investment by physical educators of replicating the game or activity in the exact way that they connected to when learning it themselves. However, what lisahunter is doing here, is not only alluding us to the game within a lesson, but the wider 'game' of education and schooling as a social space where there are inherent rules, regulations, language and traditions that shape what is valued in physical education.

McNamee (2009) suggests that physical educators engage philosophically with the nature and values of the activities that comprise physical education to understand how cultural, historical and political shaping factors impact the way it looks and is delivered. For example, Lundvall and Schantz (2016) highlight the long survival of concepts such as Ling gymnastics, despite weighty critique, was due to the institutionalisation and existing views of the body that preserved health themes. This was only renounced when there was a rapid spread of sport as a bi-product of military training needs and the need for a physical shaping of the body. McNamee advocates the work of phenomenologists and hermeneuts to assist understanding in physical education regarding history as 'those who look for conceptual unity are simply wasting their time'

(McNamee, 2009, p. 24). Furthermore, in support of Reid (1996b), McNamee (2009) proposes pluralism in not only activities that constitute physical education, but the values that shape it. This is critical when reconnoitring movement practices, as the relationships between an individual and their perceptions and grounding of movement experiences, are heavily shaped by sporting practices (Dunning, 1999; Lundvall & Schantz, 2016; McNamee, 2009; Wellard, 2013, 2016b). These continue in an ontological circle of understanding of what it means to ‘move’ or partake in ‘movement’. So just as the physical educator reproduces the discourse of the educator of movement (lisahunter, 2011) the student simultaneously reproduces the discourse of the mover, and this is built on sporting habitus (Bourdieu, 1978, 1984, 1986, 1990). This directly affects the experience of pleasure in the process of the institutionalisation of physical education. As a result, the final three sections of this literature review will report the use of affective practice, embodiment and ‘enfleshment’ as possible ways to approach the investigation and understanding of experiences of movement pleasure.

## **2.9 Affective practice and embodiment.**

There are a range of definitions of affect (Barbour & Hitchmough, 2013; Pringle, 2010; Wetherell, 2012) but generally speaking, affect can be thought of as the movement of emotion, an embodied display of emotive feeling (Clough & Halley, 2007; Wetherell, 2012; Wissenger, 2007)<sup>6</sup>. When applying this to the creation of knowledge, there first needs to be recognition that knowledge is constructed, embodied and contextual (Barbour & Hitchmough, 2013). Only then, can value can be attributed to experiential and emotional ways of knowing (Barbour & Hitchmough, 2013). This gives primacy to the emotions, and MacMurray (1935) states that ‘Our emotional life is *us* in a way our intellectual life cannot be; in that it alone contains the motives

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<sup>6</sup> The definition of affect used here is different from neo-materialism and a Deleuzian definition of affect. “The Deleuzian sense of affect is to be distinguished as a philosophical concept that indicates the result of the interaction of bodies; an affective product” (Colman, 2010).



from which our conduct springs' (p. 49). Woodward (2009) claims that emotion and feeling is crucial to understanding affect. Clough and Halley's (2007) 'affective turn' was fundamental in facilitating a deeper understanding of affect. Subsequently, this association between the elements of cognition and the body, has resulted in a greater acceptance and valuing of a holistic understanding of how we experience something (Woodward, 2009). Wissenger (2007) contends that when we view affect in this way, we embrace the unpredictable, unconscious, yet dynamic and social intricacies of bodies in affect production. She provides the example of the difference between a non-human body and a human body listening to music to typify this:

When it passes through a body, it may, in the case of a non-human body, excite a vibration or some other type of relatively predictable action. In a human body, however, there is no telling what that body might do – it might dance, fall asleep, become angry, tap a foot absentmindedly, or sing along. (Wissenger, 2007, p. 257)

Wetherell (2012) identifies that historically, affective practice varied significantly and thus was subjected to multiple interpretations. She concludes that it is not ideal to separate 'basic emotion' and 'social construction' or furthermore, eliminate discussion on discourse when it comes to affective practice. Pivotaly, Wetherell states that 'human affect is inextricably linked...the semiotic (broadly defined) and the discursive...[and] the main things that an affective practice folds or composes together are bodies and meaning-making' (Wetherell, 2012, p. 20). Her deeper exploration of affect is primarily interested with perceiving an affective system where the body is understood as part of meaning and understanding.

Due to the interconnectedness of affective practice and embodiment as a way of interpreting experience, the term embodiment is used within this thesis. The etymology of embodiment originates in the 1540s, referring to *soul* or *spirit* invested with a *physical form*; the 1660s meaning *principles* or *ideas*, and from *em* meaning 'in' and 'body'. It is also connected to the words 'life' and 'person' (Harper, 2017; Onions, 1966). There are links between embodiment and kinaesthesia which is defined as 'the awareness of bodily position and

movement' (Stothart & Culpan, 2016), and Sheets-Johnstone (2014) suggests that this awareness is fundamental to our being. You cannot turn it off or hide from it. It is an innate attention to the movements you are making where you feel the dynamics or alternatively replicate a movement that you see without giving it any thought or appreciation for what it is (Sheets-Johnstone, 2014). Kinaesthetic awareness, also lends itself to coenaesthesia, which is the feeling of creation connected with movement (Sheets-Johnstone, 2014). This can be thought of as the vitality and creation of discovering and experiencing your power to change your movement and make things happen (Sheets-Johnstone, 2014). More commonly however, interpretations of embodiment are connected to deep learning through movement (Arnold, 1979; Kentel, 2007; Meyer, 2000). Subsequently, movement literacy can only be encountered through moving. By not acknowledging that the experience holds emotional, social, spiritual and physical aspects of learning, human beings are disembodied (Halas & Kentel, 2009; Kentel, 2007; Sheets-Johnstone, 1992, 1999). Meyer (2000), for example, explains that knowing through moving, could be throwing an object to understand force summation indicating that the feeling and engagement in the movement helps to make sense of it. Furthermore, Lundvall and Maivorsdotter (2010) see embodiment as the moving body constantly engaging and interacting with the environment. It is these interactions that allow for growth and learning that is shaped by the complexities of the milieu, constructing a worldly view (Burkitt, 1999). Barbour and Hitchmough (2013) suggest that experiences in places of heightened emotion offers appreciation of how emotions are shared, and (re)produced. In the case of the physical education class, the raw opportunities for success, loss, vulnerability, growth, ridicule or exclusion qualifies its suitability for examining emotion and affect (Barbour & Hitchmough, 2013). This is supported by Wetherell (2012) who suggests the 'site' of physical education contributes to embodiment of movement. An example of this could be an environment that cultivates thoughts and feelings of movement connected to that space. Perhaps the rugby fields are connected to being cold, shouted or whistled at, or standing around?

Alternatively, does the weights room connect to thoughts of strength, knowledge, and power, or conversely feelings of contest, ridicule, testing, limitations, enculturation, or isolation? How one experiences specific sites of movement in a physical education context can contribute to their embodiment of movement pleasure, and entrenches not only perception, but embodied knowledge of that location (Wetherell, 2012). Embodied experiences are therefore an integral part of physical education (Kentel & Dobson, 2007; Ross, 2008).

The word embodiment however, is often used superficially in education (McWilliam, 1999). This can be seen in the hierarchy of privileging the head and face instead of the full body. For example, McWilliams (1999) highlights the commonality of terms like ‘face-to-face teaching’ to describe embodiment in the classroom, however, she doubts that this is sufficient in describing the importance of the body in a pedagogical space. The term prioritizes the face, the head and the knowledge, rather than embracing the face as a window to the body’s language. Literature on emotional expression and perception seems to similarly prioritise the facial and vocal domains (Atkinson, Dittrich, Gemmell, & Young, 2004; Boone & Cunningham, 1998, 2001; Dael, Mortillaro, & Scherer, 2011). Applied to physical education, a student may be ‘face-to-face’ and ‘participating’ in class, however, be unaware of, and out of tune with their moving body. Further, the embodied experience often does not just involve one person. Bondi (2014) suggests that if feelings are understood as relational, then they do not belong to one person, but are cultivated from relationships. She uses an example of developing trust or rapport with another and examining the unconscious communication that occurs in this moment. What is projected through language may be reflective of a person’s unconscious, embodied self and how one reads that is entirely up to the secondary participant’s ability to engage with that response. Consequently, these interactions are not best viewed as ‘encounters’ but part of embodiment (Biesta & Burbules, 2003; Dewey, 2005; Dewey & Bentley, 1949; Johnson, 1987, 2008).

The embodied ‘body’ in a movement context is convoluted. The scholarly and popular habituated body is one of a fixed nature that abides to the rules of biological science (Csordas, 2003a). Wellard (2016b) states that the language of ‘the body’ seemed problematic and limiting to the physical body, so is now commonly replaced with ‘embodiment’ to acknowledge the impact of culture on the shaping of one’s body. Woodward (2009) claims that the body has only recently explicitly become an isolated topic of investigation, for the most part connected to the sociology of corporeality or visible body difference. Western human body dialogue traditionally viewed the body separately from the mind, which enabled it to be controlled and objectified (Bordo, 1993; Kenny, 1970). Considerable work has been completed that opposes this. Dagkas and Quarmby (2012); Foucault (1979b, 1980b); Markula and Pringle (2006), McLaren (1991), Merleau-Ponty (1962), Sartre (1957), Shilling (1991, 1993b, 2004, 2008, 2010) and Tinning (1997) have all provided alternative concepts of the body and embodiment. These range from the phenomenological rejection of dualism (Bourdieu, 1984, 1990; Jagodzinski, 1992; Merleau-Ponty, 1962), the docile body as a consequence of power (Foucault, 1979b, 1980b, 1982), masculinity (Longhurst, 1995) or the corporeal turn in feminism (Howson, 2004, 2005; Oakley, 1997). These interpretations have gone a long way to liberate the body from entrenched thinking. However, in physical education the body is still often viewed as something to ‘work on’ (Armour, 1999; Hargreaves, 1986; Kirk, 1992a, 1992b; Shilling, 1991; 2004, 2010; Wright, 2000). Foucault (1979a, 1980b; Hook, 2007) would claim this view results from the intricate interplay of power in shaping the body. Although the intricacies of Foucault are beyond the scope of this research, there is usefulness in consulting his work on how ‘embodied affect’ is shaped by power. Foucault (1979a, 1980b, 1982; Hook, 2007) suggests that individuals and societies were part of multifaceted and reciprocating power relationships. Foucault (1979a, 1980b, 1982) uses the term ‘anatomy-politics of discipline’ to acknowledge the individual’s role in shaping bodily capabilities with regards to power. He also used the term ‘bio-politics of control’ where bodies are viewed in

generalisation. These two classifications are not exclusive; however, provide different conceptions of power according to scale. Foucault (1980b, 1980c, 1982) argued that at a societal level, mechanics of power are deeply embedded in governments, institutions and corporations. Called governmentality, this refers to the control used to manipulate and govern the populace. However, power in this sense, is not perceived as an organisation being in a more 'powerful position' than others. It is a sophisticated way of normalising discourses based on a technology of self. What Foucault (1980b, 1980c, 1982) means here, is in contemporary times, the individual is 'empowered' with the desire to conform to normalising discourses. This is a very sophisticated arrangement of power, where power is neither positive or negative. The notion of 'self' cultivation (Wright, 2000) is very relevant to one's embodiment. This can be seen in both sport and physical education.

Tinning (1997) contends that within sport, athletes (bodies) are located within a paradigm of performance. Therefore, they are scientifically and biologically prejudiced before even considering that the social, political or cultural body exists. Woodward (2009) suggests this paradigm impacts gender roles, history, classifications (for example physical disabilities, age or region), governmental policy, physical characteristics and culture on our bodies. Specifically by requiring individuals to conform to the categorisation and binaries created by a sportified society (Crum, 1993; Hoberman, 2004). Wright (2000) contests that health and performance are the quintessential influences in contemporary physical education, which in turn elucidates an explicit embodiment to match. 'The body as a machine' can be seen in both discourses. A phrase coined for the maintenance and care that goes into the 'servicing' of one's body. This culture of self is subsequently entrenched in language, policy and curriculum (Tinning, 1997; Wright, 2000). Therefore, whether it be at an Olympic Games sport where physically, bodily fluids are verified as drug-free or DNA apposite (Csordas, 2003a, 2003b; Woodward, 2009) or a school

physical education class, where socially a female body is expected to be hair-free (Dagkas & Quarmby, 2012), the regulations are normalised, accepted and embodied.

Moving bodies are commodified and are an example of the complex make-up of social construction, affective forces and bio-social embodiment that creates ‘physical capital’ (Bourdieu, 1978, 1986; Shilling, 1991; Woodward, 2009). For example, Goldberg and Willse (2007) use stories of bodies in war to exemplify Foucauldian theories of power (Foucault, 1977, 1980b, 1982). Here, bodies are docile – complicit as being a commodity for war. Flesh is viewed as capital. Confronting as this may be, it is an accessible example of the sophistications of power on a soldiers embodied desire to shape and repair bodies in a display of ‘anatomo-politics of discipline’ (Goldberg & Willse, 2007). A further example is how the modelling industry uses bodies to engage and connect with oneself and others with a goal of stimulating and projecting vitality (Wissenger, 2007). Here capital is affect, the energy in which one brings to the photo shoot, delivers to the camera and captures an audience. Wissenger (2007) highlights the increasing influence of technology (specifically media technology) in this process, which demands new conceptions of what it means to be a human body.

A specific example of the culture of self and anatomo-politics of discipline in New Zealand is evident in the Ministry of Health’s’ *Push Play*’ campaign. The slogan *‘30 minutes a day you’ve got to push play’* represents the desire the public ‘self-cultivates’ to partake in daily activity for at least 30 minutes. The messaging is very clear that physical activity can be used as an intervention to your inactivity and fatigue ‘...one in three New Zealand adults is not active enough to be healthy. Inactive people are more likely to get sick. Or they just don't have the stamina to enjoy their lives’ (Martley, 2017). This online publication is purposively accompanied by ‘pop-up’ advertisements for weight loss, diet pills and ‘cheap’ gym memberships. The article uses

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<sup>7</sup> The Ministry of Health is a ministry in the New Zealand government that leads national health-related policy.

medicalised terminology such as ‘three "doses" of ten minutes will work just as well’ (Martley, 2017). This implies that physical activity is a form of medicine, an object or a pill to consume – not to experience and make meaning from. Burrows (2010) examined this very example and New Zealand children’s constructions of health and physical activity. She found that these messages, brought about by the ‘push play’ initiative indeed prejudiced children’s perceptions and impacted greatly on their lasting impressions of physical activity as an intervention to obesity, poor health or lack of fitness (Burrows, 2010). This is an example of governmentality normalising discourse (Foucault, 1980b, 1982).

To ‘embody’ anything other than these social constructions of physical activity requires individual’s to be different. A demand perhaps too great for an impressionable, youthful, developing body and given the complexity of the culture of self and the notion of ‘sameness’ (Kentel, 2007). This supports the need to challenge the ‘normalisation’ bodies, to expose power relationships (Woodward, 2009). Moreover, these notions of power indicate that isolation and examination of a body anatomically or solely socially constructed is extremely limiting (Woodward, 2009). Wellard (2013) suggests that subsequently, embodied understanding could be viewed as a circuit of Body Reflexive Pleasure or BRP (see Figure 2).

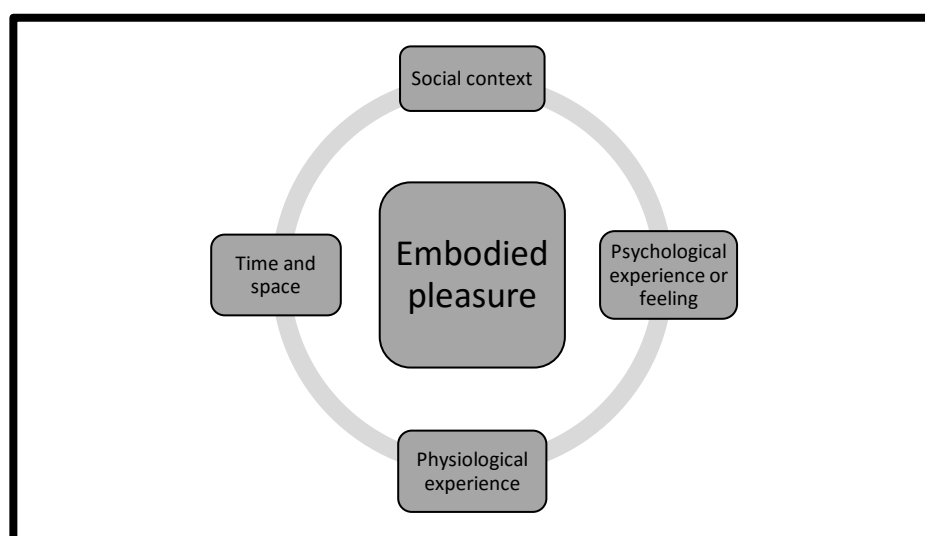


Figure 2: Circuit of BRP (Wellard, 2013, p. 36).

Wellard (2016a) describes this circuit of pleasure as ‘a continually ‘moving’ (temporal) process that includes an embodied experience that is influenced to varying degrees by broader social discourses of knowledge (power), elements of anticipation, experience and reflection as well as physical sensation’ (p. 82). This is very useful to interpret convoluted notions of bodily pleasure and pain, such as a ballet dancer’s painful, bleeding toes in beautiful ‘effortless’ performance (Jordon, McClure, & Woodward, 2017; Wellard & Pickard, 2017). A paradox where a dancer must embody techniques to manage physical pain, to experience the pleasure of being able to perform the dance (Jordon et al., 2017; Wellard & Pickard, 2017). This notion is also an example of the ‘enfleshed’ body.

## **2.10 The ‘enfleshed’ body.**

Woodward (2016) suggests that the idea of being enfleshed could be used to retain the materiality of the body. She purposively acknowledges that our body’s flesh has its own capacities of feeling sensations of pleasure and pain. Woodward (2014) uses the example of boxing to explain the prioritisation and complexity of ‘fleshly’ experience:

Flesh is a crucial element in boxing as it is what generates its excitement and its contradictions and ambivalences. Flesh cannot fully explain the attraction of boxing, but the shared capabilities, frailties and strengths of flesh combine with political, cultural and economic forces along with intention, agency and rationality to make boxing culture. (p. 159)

An embodied understanding of experience, specifically Wellard’s circuit of BRP (2013, 2016b), acknowledges many of these broader social discourses of knowledge and power. The use of enfleshed or ‘embodied’ are similar in this regard. The difference with enfleshed is the prominence of the ‘flesh’ and the possibility that the capabilities and the sense of the ‘flesh’ could be shared with others (Woodward, 2014). For example, a contact sport where two bodies collide and subsequently feel pain together. The concept of the enfleshed brings together an affective



practice of movement, feelings (arousal) and emotions with the corporeal experiences of sense (the smells, tastes, physical touch). Simultaneously, an enfleshed body acknowledges the social structure (e.g. the rugby field) in which the movement experience occurs.

However, Woodward (2014) claims that if the enfleshed body accommodates individuals in the zone, as well as viewing the experience as a social and cultural phenomenon, it subsequently and simultaneously opens possibilities for those spectating. For example, those watching that same rugby match, shudder when they hear the collision of those two bodies at pace. This is not because they physically feel the pain themselves, rather they feel empathy based upon their own sporting habitus and their role in the preservation of the discourse and culture of a tackle in rugby. They too, become a significant part of this shared experience:

The concept of being enfleshed permits an understanding of the shared material qualities of bodies, i.e. of what is common as well as what distinguishes different bodies and different bodily practices and experiences. Differences between people are constituted through the combination of different enfleshed capacities, which include what it is possible to do and the limitations of the body, and the social forces, which also create opportunities and generate constraints. (Woodward, 2016, p. 28)

An example of an enfleshed experience is that of Jerron Herman, a dancer who uses his cerebral palsy in his choreography as a professional dancer (Coupe, 2017). The example he uses is the irony of the physiological display of his arabesque that is physically shaped by his disability and the societal perception of his disability being negative. ‘When I’m a disabled person and my body’s the instrument it’s pretty audacious’ (Jerron Herman as cited in Coupe, 2017). This portrays a unique and complex interplay of enfleshed capability and challenges social configurations of how dance should ‘be’. Moreover it provides a specific example of Woodward’s (2016) claim that spectators can share one’s experience of the enfleshed body. The audience is challenged to alter their perceptions on dance, based upon Jerron’s enfleshed experience of movement pleasure.

There is a paucity of literature pertaining to the enfleshed body, especially in a social and political sense, therefore this review has been unable to reference numerous sources. Merleau-Ponty (1968) used the notion of ‘becoming enfleshed’ however, there is insufficient detail to suggest he interpreted enfleshed to account for the social and political elements in experience. However, and of importance, he did not prioritise the flesh as a physiological means to group and identify human beings as a collective. He observed the flesh as separation and divergence (Merleau-Ponty, 1968). The flesh, and being enfleshed is to be different, not to be the same, nor to be functional. Enfleshed is therefore ontological, a fleshly way of experiencing and understanding the world in which we move. Bodily experience and understanding is always unfinished, as relationships are formed continually through the transgression of boundaries of sense. For example, the toucher and the touched, the person seeing and the person projecting the image, the sound that is made and the sound that is heard (Merleau-Ponty, 1968). These transgress human beings, body to body, but also transgress between subject and object. The noise of the whistle, the feel of the football boots, the smell of the wet grass, the taste of sweat. Sense is continually enfleshed to create an understanding in that experience. These fleshly experiences incite difference, not similarity.

Macintyre Latta and Buck (2008) use the term enfleshed to advocate the role of the body in teaching and learning in teacher education. They claim that ‘fleshly’ experiences are central to teacher involvement in learning situations. Here, enfleshed is used in a similar way to Woodward (2014, 2016) by suggesting that a prioritisation of ‘fleshly’ capacity values sense and restores the learning experience to the self. However, although they imply wider aspects of an enfleshed experience, such as the teaching and learning relationships based on trust and sense, they do not specifically articulate any social or political forces that shape these relationships.

This thesis has used enfleshed rather than embodied in the discussion. This is to explore the possibilities of shared experiences of pleasure and ‘being in the zone’ that acknowledge social

and political structures. This does not discredit or marginalise the use of embodiment. The thesis still uses embodiment on occasion and specifically uses Wellard's (2013) circuit of BRP as a way of understanding experiences of movement pleasure.

### **2.11 Concluding the review.**

Due to the various interpretations, this review initially clarified definitions and etymology of the joy of movement. Consequently, the terms 'joy of movement' and 'movement pleasure' are used synonymously in this thesis. Movement pleasure is significant and relevant to a human being's ability to learn and flourish and specifically this can be seen in the literature on play, flow and 'being in the zone'. Movement pleasure is not viewed as a feeling, but alternatively as an experience. This suggests that the joy of movement is a human construct. The literature review then reports on how this constructionism shapes pleasure in physical education, specifically its representation in the *NZC*. This was followed by an investigation of the complexities of movement pleasure resulting from the institutionalisation of movement in physical education. As a direct result of the complex experiences that are joy and movement, the literature review reports on affective practice, embodiment and the enfleshed body as possible ways to approach the investigation of one's experience of movement pleasure. This was done to specifically address the research question and research aim.

## Chapter Three: An Epicurean theoretical framework.

*Aruhia te harikoa, kei tutuki koe i te mārie*  
*‘Pursue happiness, and you’ll find peace’*

### 3.1 Introduction.

This chapter uses Epicurean theory as a framework for the interpretation of experiences of the joy of movement in physical education. Epicurean theory has been used for:

1. The prioritisation of the senses in both the interpretation and understanding of experience.
2. The acceptance of the subsequent ‘messiness’ of findings that results from the prioritisation of sense.
3. Valuing of the notion of void and bodies regarding movement.
4. Utilising concepts of katastematic and kinetic pleasure, resulting in the privileging of Hauora.
5. Its application in contemporary times.

These five points are fundamental for the justification of using Epicurean theory as a framework; and are an integral part of the thesis findings and discussion.

### 3.2 Epicurus and Epicureanism.

Epicurus sought to provide a philosophy that prioritised the senses and rejected many of Aristotle’s and Plato’s fundamental ‘worldly’ principles that separated objects and properties (Bergsma, Poot, & Liefbroer, 2007; Konstan, 2014; Long, 1986; Long & Sedley, 1987). For example, he passionately supported that language analysis in isolation<sup>8</sup> could not aptly explain

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<sup>8</sup>Epicurus stated that philosophy used linguistic examination as one tool (Long, 1986; Long & Sedley, 1987)

the world in terms of a relevant and happy life. By this, he meant that the value of the word was to express sensation and feeling, but the true value was the sensation and feeling itself (Long, Inwood & Gerson, 1994; 1986). Numerous interpretations of the fine details of Epicurus' philosophy exist (Bergsma et al., 2007; Gordon, 2004; Long, 1986; Long & Sedley, 1987), however, despite this, they are unified on his principal goal; wellbeing. As Eastern religious ideology swept over the Mediterranean around 260 BC, Epicurus spoke of unhappiness in life surfacing as a result of human's mistaken beliefs of society, the gods, the soul's destination, and the value of an object (Epicurus, 2015b; Inwood & Gerson, 1994). Epicurean theory, privileged humanism, and a dogmatic separation of theory from science (Long, 1986). This was to deny the gods of any influence, and 'resolve' fear associated with not meeting the deities' expectations and living an obligated life (De Witt, 1954; Inwood & Gerson, 1994; Long, 1986). Epicurean theory was consequently portrayed as immoral, however, E. Brown (2008) states that this was an incorrect assumption. Epicurus opposed Plato and Aristotle's contemplative virtue as the principal provider of a virtuous life, for if contemplation was to bring about pain and anxiety, then Epicurus would devalue the usefulness of such an act (E. Brown, 2008).

### 3.3 Sense-perception (*phantasia*) and preconceptions (*prolepsis*) in interpretation.

The basis of Epicurus' theory of knowledge is sense-perception. Everyone has senses (*aisheseis*) and he stated that there must be a bigger cause for these sensations than themselves (Epicurus, 2015a). 'If you fight against all sensations, you will have nothing by reference to which you can judge even those which you say are deceptive' (Epicurus, 2015b, p. xxiii Kuriai doxai, Principal Doctrines). What he presents here is essentially a two-part cyclic process of interpretation. Firstly, the sense-impression is a combination of the source delivering an experience and our uptake of this projection. For example, smelling a rose:

...smelling, like hearing, would produce no sensation, were there not particles conveyed from the object which are of the proper sort for exciting the organ of smelling, some of

one sort, some of another, some exciting it confusedly and strangely, others quietly and agreeably. (Letter to Herodotus, Epicurus, 2015a, p. 5)

This could be external, like the smell of the rose, or internal such as hunger (*a pathos*) (Long, 1986). This is a complex process, and sense impressions are malleable:

...one sensation cannot control another, since the effects of all of them influence us equally. Again, reason cannot pronounce on the senses; for we have already said that all reasoning has the senses for its foundation. Reality and the evidence of sensation establish the certainty of the senses; for the impressions of sight and hearing are just as real, just as evident, as pain. (Diogenes Laertius, 1985, Book 10: Life of Epicurus, sec 32)

Therefore, no matter how clear a sense-impression is, it is only the first step in acquiring knowledge. Factors such as volume, clarity, distance, time and place all contribute to the projection and reception of sense. Secondly, the process requires classification and comparison with experiences we previously own (Long, 1986). Epicurus called these preconceptions (*prolepseis*) and recommended that these were the foundations of both judgement and language. He stated that:

...preconceptions...furnish us with certainty. And with respect to judgments, their certainty depends on our referring them to some previous notion, of itself certain, in virtue of which we affirm such and such a judgment; for instance, 'How do we know whether this thing is a man?' (Diogenes Laertius, 1985, Book 10: Life of Epicurus, sec 33)

In a recurrent movement, individuals then categorize these experiences, using language, and continue these judgments until other experiences alter or change their way of being in that situation (Bergsma et al., 2007; Diogenes Laertius, 1985). Epicureans introduced the expression of 'waiting,' as if, 'before pronouncing that a thing seen is a tower, we must wait till we come near, and learn what it looks like when we are near it' (Diogenes Laertius, 1985, Book 10: Life of Epicurus, sec 34). This was to prevent misunderstandings of an experience.

### 3.4 Epicurus on the 'void' and 'bodies'.

Epicurus argued that the nature of the universe consisted of bodies and void (Diogenes Laertius, 1985; Epicurus, 2015b). Movement, to Epicurus (2015a) was only possible because of the existence of the space in which the body can move. The body cannot touch the void; however, bodies exist and move within space, therefore, the void must exist. A body can only move into the space if there is no resistance to do so (Epicurus, 2015a, Letter to Herodotus, 78). In Epicurus' letter to Herodotus, he stated that 'life' must be connected to something corporeal (Epicurus, 2015a, Letter to Herodotus, 67). 'From the soul the body acquires a derivative share in sensation; there is physical contact, naturally, between the body and the soul, and the movements of atoms within the body affect and are affected by those of the soul' (Long, 1986, p. 52). Epicurus' reasons for studying nature (including atomization and bodies) were linked to human wellbeing (Epicurus, 2015a). He recognised that the soul (that could only exist within a living body) was the source of sensation. This was crucial to his work and affirmed his belief of their mutual embodiment. Epicurus refused to separately categorize elements within the mind, body and soul (Konstan, 2014). He purposively did not identify one of the elements of the soul (the fire, the breath, the air and the 'unnamed'). Long (1986) contends that this purposively avoided the objectification, scientisation, and reductionism of the soul into a formula.

The relevance of Epicurean void and bodies is conscious movement. Human beings can make decisions and exert free will, but only if they are 'conscious' to the void in which they are moving (Amicus, 2011). Epicurus' theory of bodies and space is important for movement, likewise his concept of the 'swerve'. The swerve was used by Epicurus to explain a movement made by our bodies in a conscious state (Gordon, 2004; Konstan, 2014). '...the swerve is a physical event which presents itself to consciousness as a 'free' will to initiate a new movement' (Long, 1986, p. 59). A motive behind this theory was Epicurus' want for human beings to understand that they had conscious corporeal choice. Epicurus used the swerve to advocate

volition in a time heavily governed by the influence of the gods, and determinism. Epicurus' swerve, atomisation and random event causation are critiqued for their methodological foundations (Long, 1977). This debate is beyond the scope of this thesis, however it is worth noting the aberration of this academic critique is the legitimisation of the contribution of the swerve of atoms to the purposeful movements of living things, thus spontaneity (Long, 1977).

### **3.5 Epicurus on pleasure.**

Pleasure and pain were of the upmost importance to Epicurus as 'All living creatures from the moment of birth take delight in pleasure and resist pain from natural causes independent of reason' (Diogenes Laertius, 1985, p. 137). However, the misconception that Epicurean philosophy promoted superfluity (Rosenbaum, 1990), alongside Epicurus' dichotomous view of pleasure and pain (Amicus, 2011) have shaped the way Epicurean pleasure is viewed in contemporary times. The common perception is that Epicureans lived luxurious lifestyles and sought refined pleasure (Bergsma et al., 2007). To which Rosenbaum (1990) disputes is grossly inaccurate. Perhaps this misconception is, in part, due to many incomplete works of Stoicism and Epicureanism (Bergsma et al., 2007; Gordon, 2004; Inwood & Gerson, 1994).

The binary positioning of pleasure and pain, and the judgement that the absence of one entails the presence of the other is limiting when addressing the complexities of sensation (Splawn, 2002). For example, is it possible to feel both simultaneously? Or perhaps be in a state of neither? Long (1986) claims that this positioning of pleasure and pain as a binary is an oversimplified solution to a multifaceted problem. It does not account for the complexity of locating pleasure as wellbeing or a human construct. For example, Epicurus acknowledged that there was personal interpretation on what pleasure and pain consisted of. Pain was not solely a physical feeling corresponding with something unpleasant (Gordon, 2004; Konstan, 2014; Nikolsky, 2001; Rosenbaum, 1990). This can be best explained in an examination of



katastematic (static) pleasure, kinetic (active) pleasure, khara (joy) and hêdonê (physical pleasure).

### 3.6 Katastematic and kinetic pleasure.

Epicurus' understanding of pleasure was different from the Cyrenaics, through the edict of two types of pleasure instead of one (Rosenbaum, 1990). Epicurus' two types of pleasure were known as katastematic (static) pleasure and kinetic (active) pleasure (Bergsma et al., 2007; Gordon, 2004; Rosenbaum, 1990). The Epicurean doctrine used narratives to depict a scale of pleasure from 'natural and necessary' to 'neither natural nor necessary' (Inwood & Gerson, 1994). Rosenbaum (1990) acknowledges that the latter is the pleasure of the activity satisfying the desires, wants or urges, and the former being in a state of not having those desires or urges. For example, to Epicurus there was no median, pleasure was the absence of pain (*aponia* – a pain free body and *ataraxia* – tranquillity of mind) and when in pain, we seek pleasure to remedy the situation (Bergsma et al., 2007). Konstan (2012) contends katastematic pleasure was perceived as the highest form of pleasure and Inwood and Gerson (1994) maintained that that '*natural and necessary*' pleasure was of the utmost importance. Epicureanism does *not* favour an accumulation of pleasure or an excess of pleasure – quite the opposite in fact. Rosenbaum (1990) suggests Epicurus privileged katastematic pleasure over kinetic pleasure to eliminate excess, opulence and superfluity. Epicurus and his followers were encouraged to live a life free from an abundance of kinetic pleasures to encourage 'pleasurable sustainability'. Therefore, by adopting natural and necessary pleasure (food, water, shelter, friendship, basic movement etc.) as the object of life (*telos*), Epicurus believed that nothing more would be needed to enrich your life further (Bergsma et al., 2008). Conversely, a life lived pursuing luxury, wealth, constant stimulation; short-term pleasure (kinetic pleasure) would only lead to a life left wanting. This

dependency on ‘new’ pleasure or material pleasure is, in Epicurean teachings, not natural and not necessary for a pleasurable life (Konstan, 2012, 2014).

### 3.7 *Khara* (joy) and *hêdonê* (physical pleasure).

Epicurus distinguished between positive states of mind, such as *khara* (joy) and physical pleasure *hêdonê*. Epicurus associated *algêdônê* (pain) with physical sensations (*pathê*), in contrast from a painful feeling of the mind (which was a disturbance to *ataraxia*) (Amicus, 2011; Colang, 2011; Epicurus, 2015b). Although various interpretations on these characteristics exist (Bloch, 2009; Colang, 2011), most literature concurs that spiritual happiness was considered of higher worth than bodily pleasure (Gordon, 2004). This thesis has drawn significantly from Konstan’s<sup>9</sup> influential work on Epicurean pleasure. He explains the limits of kinetic pleasures and the reliance on the katastematic:

This, I believe, is the “agreeable sensation [*iucundus sensus*]” that we are free to enjoy, as Lucretius put it, when the body is liberated from pain and the mind from anxious fears. This pleasure is over and above that which consists in the healthy state of body and mind represented by the absence of pain and perturbation; it involves such unnecessary but harmless pleasures such as the enjoyment of pleasant odors, tastes or sounds, for instance music. These pleasures have no corresponding lack: they are pure surplus...they are lesser pleasures, which we can take or leave without reducing the state of perfect contentment that derives from the well-being of body and mind. It is these pleasures that Epicurus refers to, I believe, when he declares that when we have achieved a state of pleasure it cannot be increased but only varied. (Konstan, 2012, p. 16)

Konstan’s concluding argument originates directly from Epicurus’ Doctrine where he states that ‘pleasure in the flesh is not increased, when once the pain deriving from the lack is eliminated, but it is only varied’ (Epicurus, 2015b, Principal Doctrine 18). So here, joy (*khara*) and good cheer (*euphrosunê*) are regarded as kinetic activities (Epicurus, 2015b; Konstan, 2012). This is

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<sup>9</sup> David Konstan is the John Rowe Workman Distinguished Professor Emeritus of Classics and Professor Emeritus of Comparative Literature at Brown University.

significant for two reasons. Firstly, *khara* or joy, viewed as the opposite to fear of the mind, relies heavily on belief, memory and anticipation (Konstan, 2012) and secondarily, the ability to experience *khara* relies primarily on ones state of katastematic pleasure (*ataraxia* and *aponia*). The same could be said for *hêdonê* or physical pleasure.

### **3.8 Social justice, friendship and katastematic pleasure.**

Long (1986) suggested that Epicurean praxis, principally the ethical significance of friendship, was fundamental to Epicurus' work. Epicurus saw little value in philosophy unless it helped others find happiness. There are critiques of Epicurus' work on friendship and justice (Vander Waerdt, 1987). They are based on Epicureanism teaching to: avoid politics at all costs (Amicus, 2011); place 'pleasure' above 'morality' (Vander Waerdt, 1987); and foster friendships for self-interest (Turner, 1947). These assumptions fail to comprehend the complexity and primacy of Epicurus' concept of katastematic pleasure. Katastematic pleasure did not actively promote unjust, deviant behaviour; it prioritised wellbeing over moralistic principle. As stated earlier, the Epicurean paradigm overtly rejected the need to fear deities to live a moral life, rather moral behaviour was rewarded with Ataraxia. Therefore, engaging in a perceived immoral behaviour (even furtive) would disrupt ones katastematic pleasure (Konstan, 2014). Vander Waerdt (1987) similarly states that social justice is practiced, not for a moralistic position, but because if one does not display a sense of social justice, then that is conflicting to their pleasure of personal growth, self-interest and wellbeing. Konstan (2014) reports that Epicurus considered friendship to be of the utmost importance. Although an Epicurean interpretation of friendship may seem self-indulgent, it is important to note that friendship is reciprocal; meaning both parties seek the friendship for the personal reward. Similarly to social justice, friendship was perceived as an emancipatory way to escape fear, disturbance or physical pain (Turner, 1947). Consequently, social justice and friendship both played significant roles in upholding katastematic pleasure.

### **3.9 Contemporary Epicureanism and movement pleasure.**

So how then is Epicurean theory relevant in contemporary times? Bergsma et al. (2007) claim that Epicurean theory could hold relevance in its acknowledgement of the importance of people's bio-psychological needs. The role of wellbeing is identified as being a necessary step to achieve kinetic pleasures. Epicurus' acknowledgements of friendship and wellbeing being of the highest importance for living a life free of pain, could be linked to Cross's (2017) work in epigenetics on the effect of loneliness on cell structure. She suggests physiologically cell structure regarding mindset is altered by sociological factors on physical health. For example, Cross states that social loneliness and isolation is now seen to be a predictor for a shorter life-span.

The essence of Epicureanism has also been identified as relevant for society today, in response to atheism and neo-liberalism (Bloch, 2009; Carnevali & Paganini, 2009). For example, Carnevali and Paganini (2009) maintain that Epicureanism could be a viable way of dealing with an unsustainable consumer lifestyle whereby an ever-eluding pleasure cannot be maintained. Konstan (2012) agrees and further claims that Epicurean theory is practical in its unification of physical and mental wellbeing in materialistic times. He additionally advocates the benefits of understanding happiness 'not as elation or self-satisfaction, but as the normal or healthy human condition' (Konstan, 2012, p. 21). DeHart (2014) suggests that Epicurean theory may be useful in expediting long-term change for low levels of poverty and wellness in the public health realm. Perhaps the most endearing use of Epicurus' philosophy in contemporary times is Konstan's argument that Epicurean conceptions of pleasure are not attitudinal, nor the equivalent of 'positive thinking'. This contention that 'happiness' is not just a feeling that we have, but is the absence of pain and anxiety, despite Bok's (2010) acknowledgement, is rare and useful. These ideas can link to Hauora, where there are multiple dimensions working together for a state of wellbeing, rather than isolated emotions or physiological states (Durie, 1994). Given this point,

there is value in using kinetic and katastematic pleasure to explore the complexities of pleasure in movement. For example, intentionally enduring pain for ongoing katastematic pleasure.

Since pleasure is good which is primary and innate we do not choose every pleasure, but there are times when we pass over many pleasures if greater pain is their consequence for us. And we regard many pains as superior to pleasures when a greater pleasure arises for us after we have put up with pains over a long time. Therefore although every pleasure on account of its natural affinity to us is good, not every pleasure is to be chosen; similarly, though every pain is bad, not every pain is naturally always to be avoided. It is proper to evaluate these things by a calculation and consideration of advantages and disadvantages. For sometimes we treat the good as bad and conversely the bad as good. (Epicurus, 2015a, Letter to Menoeceus p.129-130)

Participating in long distance runs, for example, where one may experience shortness of breath, tightness of the chest, sore quadriceps, and fatigue in the short term for the pleasure of a long-term increased aerobic fitness. Or de Coubertin's notion of altruistic joy that centred on movement pleasure, not for the egotistical gains, but the humanitarian rewards received by effort and humility (Müller, 2000). These perceptions of joy are vastly different from finding pleasure in the movement itself, such as the feeling of the foot connecting with the sweet-spot of the football in a strike, or feeling the beat of the music, the sensation and natural movement of the body in dance (Rintala, 2009).

Train (2015) contends that by using an Epicurean approach in physical education, you invite students to explore their emotional, mental, social, spiritual and physical movement. Train articulates that by encouraging the gratitude of simple movements that are often taken for granted, such as breathing, it allows for a deeper appreciation of the moment. For example, in his physical education class he practices breathing and educates students about how to listen to their bodies, feel their senses and embrace the pleasure in the ordinary. Furthermore, Train (2012, 2015) advocates spontaneity, play, and more 'natural' forms of movement holding particular relevance

and importance in our overtly neo-liberal societies and education. Epicurus acknowledged spontaneity as an essential part of a living a free, natural life:

There is no such thing, Epicurus would often say, as the necessity to live in necessity; out of freedom appears not from the exterior, yet it is sowed in nature itself. In nature, the necessary order of movements is completed by random movements, spontaneous; otherwise we would have to continue ahead on the unbroken chain of causes and effects until a last cause. (Constantin (1981) as cited in Colang, 2011, p. 74)

Living lives of moderation and prioritising katastematic pleasures is contemporarily perceived as sensible, commendable and relevant (Bergsma et al., 2007). Conversely, a critique of Epicurus' philosophy for contemporary times is the emphasis of escaping pain being 'enough' in life. This projects a somewhat *negative* association of any *positive* experiences, as they were perceived unnecessary and unsustainable (Bergsma et al., 2007). However Splawn (2002) modernises key concepts of katastematic pleasure, and in doing so, seems to focus more on Epicurus' ontological positioning rather than the specific language used. This may be a more fruitful way of approaching Epicurean theory as a theoretical framework.

### **3.10 Conclusion.**

There is a paucity of research that exists on Epicurean theory and movement pleasure. However, based on the literature in this chapter, an Epicurean theoretical framework is justified for four fundamental reasons. The research question centres on the joy of movement as an experience. By using Epicureanism, this prioritises the senses in the interpretation and understanding of these experiences. Furthermore, Epicurean theory accepts and values the 'messiness' of valuing sense in the interpretation of movement experiences. The theoretical framework values the notion of void and bodies regarding the movement and what it means to 'serve' within the void. The Epicurean types of pleasure; katastematic and kinetic provide a useful way of viewing pleasure in physical education, and relate to the New Zealand Māori philosophy of health - Hauora.

Interpreting movement pleasure through an Epicurean framework could be relevant in contemporary times, particularly in light of Splawn's (2002) indication that contemporary Epicurean theory could focus on more of an ontological position.

## Chapter Four: Hermeneutic interpretation.

*Ehara te takata kotahi ano i oho ai i neherā*  
*‘There can be more than one version of a story and each has its own mana’*

### 4.1 Introduction.

This chapter introduces the hermeneutic approach as an alternative to conventional methodology. Three essential elements are presented to highlight how hermeneutics, *as a way of being*, is an appropriate interpretative approach for the research aim of this thesis. The research setting and participant selection will be explained, and the process of data generation identified. A range of detailed techniques to generate data have been used, as hermeneutics does not seek to limit data collection to one method. The hermeneutic circle has been outlined for its pivotal role in interpretation, both as a practical cyclic approach to analysing data and as an ontological structure of understanding. This chapter then discusses challenges to hermeneutic interpretation, and provides a brief paradigmatic comment. Lastly, ethical considerations, delimitations, assumptions and limitations are outlined.

### 4.2 The Hermeneutic approach.

Kerdeman (1998) suggests that despite the extensive literature on hermeneutics, and the use of this approach in education, its definition remains unclear. In its most basic form, hermeneutics seeks understanding (Jardine, 1992a, 1992b) and literature concurs it is the art of interpretation that achieves this understanding (Gadamer, 1989; Gallagher, 1992, 2004; Heidegger, 1962, 1967; D. Smith, 2002). Hermeneutics, etymologically means ‘interpretive’ and derives from a Latinized form of the Greek *hermeneutikos* which means ‘of or for interpreting’ (Harper, 2017). Variations of the etymology include; from *hermeneutes* meaning ‘interpreter’ and from *hermeneuein* meaning, ‘to interpret’ (Harper, 2017).



Freeman (2011) suggests, 'The hermeneutic problem asks how interpretive beings make sense of finding themselves situated in an already interpreted world' (p. 545). Likewise, Kinsella (2006) articulates that the aim of hermeneutics is seeking understanding, rather than offering explanations of a text. Historically founded on the interpretation of biblical text, hermeneutics was liberated from dogmatic limitations on the acknowledgement of multiple authors of scripture (Gadamer, 2014). It was this realization that validated understanding in terms of its context, and not an understanding of 'one truth'. Gadamer (1989) refused to believe that method was the only way to seek truth, as scientific rationalism ignores any element of this 'truth' from experience within a cultural tradition (Lawn, 2006). There are three significant characteristics in hermeneutic interpretation. These are; the acknowledgement of prejudice, the spoken word and tradition, and understanding as a way of being.

#### ***4.2.1 The acknowledgement of prejudice.***

Though 'prejudice' infers a negative, its meaning is 'unfounded judgment' suggesting that either a positive or negative connotation is appropriate (Gadamer, 2014; Jardine, 1992b; Ramberg & Gjesdal, 2014). Gadamer believed that prejudices, pre-judgments, and tradition need not be seen as undesirable, negative or a barrier to understanding (Lawn, 2006). These predispositions are the very voices that lead to interpretation, understanding and liberation (Heidegger, 1967; Lawn, 2006). Furthermore, without experiences and tradition, there can be no judgments of formulation of concepts. Therefore, a researcher can never essentially be 'objective' towards phenomena. Human beings are essentially part of what they seek to understand: 'We always carry within us some know-how, pre-understanding of the world, or what Gadamer calls prejudices; we are insiders to the world of meaning. This does not mean, however, that we have easy access to its 'truths' (Freeman, 2011, p. 545).

#### ***4.2.2 The spoken word and tradition.***

Gadamer (2014) claims that both conversation and language hold extremely important roles in hermeneutical inquiry. Freeman (2011) notes that the significance of language in hermeneutic enquiry is due to its reliance upon history. The two cannot exist without each other. Gadamer (2002a) believed that when a spoken word was delivered in conversation, the word itself became void and the meaning surpassed the word itself. This concept is what makes hermeneutics so difficult (Freeman, 2011) and etymology so important. Our own vantage points are emergent from our tradition and therefore as Gadamer said, ‘every encounter with understanding is an encounter with tradition’ (Freeman, 2011, p. 829). Jardine furthermore suggests that this is why texts can obtain a ‘fecundity’ of meanings (Jardine, 1992a, p. 38). It is these ‘texts’ that hermeneutics attempts to interpret.

#### ***4.2.3 Understanding as a way of being.***

Freeman (2011) believes that we are continually participating in understanding. For example, understanding should not be viewed as a simple equation consisting of new information equating knowing. The world is interpreted from personal vantage points and on acquiring new knowledge this does not result in ‘new’ impartial understandings:

Understanding is not, in fact, understanding better, either in the sense of superior knowledge of the subject because of clearer ideas or in the sense of fundamental superiority of consciousness over unconscious production. It is enough to say that we understand in a *different* way, *if we understand at all*. (Gadamer, 2014, p. 307)

Further, this understanding is not only cognitively ‘known’ but experienced by our whole being:

Heidegger argues, we do not understand the world by gathering a collection of neutral facts by which we may reach a set of universal propositions, laws, or judgments that, to a greater or lesser extent, corresponds to the world as it is. The world is tacitly intelligible to us. (Ramberg & Gjesdal, 2014, Section 4)

This essentially means the world is familiar to us in a simple innate way. For example, there is no need to objectify parts of the world to understand when we participate in the world (Gill, 2000). Think of a map for example. A tourist unfamiliar with the setting sees the two-dimensional map. Conversely, the resident recalls the small coffee shop on the corner and the path which is lined with cherry blossoms this time of year.

### **4.3 Research setting.**

The present research was conducted in a secondary school, specifically with two physical education classes. This meant the research approach needed to be both qualitative and interpretive to make sense of this social setting. One that is bound by language, culture, rituals, political structure and history (Cerbone, 2012). Burns (2000) explains:

A classroom never stands in isolation from larger cultural and social landscapes, such as local and national, political or economic processes and values. Educational activities take place against a background of premises, interests and values concerning what it means to be a student or teacher, and what constitutes worthwhile knowledge and learning. (p. 394)

A hermeneutic approach was selected specifically for the setting and the research question. The nature of the qualitative hermeneutic approach and text generation methods required a single setting, rather than multiple locations (Kinsella, 2006). This was to enable the generation of rich, comprehensive and appropriate data for the interpretive approach (Janesick, 2003). The final decision on the research setting was to invite students participating in Level 2 NCEA<sup>10</sup> physical education. To improve the dependability and transferability of this thesis (Lincoln & Guba, 2000; Shenton, 2004), this year-level was purposively selected based on five assumptions:

- The older student's (approximately 16yrs) would have an increased willingness and ability to engage in conversations about the affective domain.

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<sup>10</sup> NCEA stands for National Certificate in Education Achievement and is new Zealand's main national qualification (New Zealand Qualifications Authority, 2017c). Level 2 is the second level of three, and usually corresponds with 16/17 year old students. PE is the subject physical education.

- The students would not be in their final year of schooling, therefore less pressured by school work.
- The older students would be more accepting of a researcher's presence in the classroom than younger students.
- There was a balance between practical and theoretical classes.
- There would be an increased likelihood (due to age and maturity) that students, and their caregivers, would consent to being audio and video recorded.

Upon receiving ethical approval from the University of Canterbury (see Appendix A) a local high school in Christchurch was contacted. Purposive sampling was used to ensure that data could be generated to meet the needs of the research aim (Bogdan & Biklen, 2007; Mutch, 2005; Yin, 2009). The specific criteria were as follows:

- The selected school offered several classes of Level 2 NCEA physical education, which enabled a greater number of possible invitees.
- The two physical education teachers were experienced and would not feel threatened by the presence of the researcher (which ultimately could have lead to a change in their teaching style, delivery, and their interaction with the class or their planning).
- The school was accepting of the eight months I wished to be involved with them.
- The school programme allowed for a variety of movement experiences and balanced the theoretical and practical elements.
- The location was accessible for frequent observations.

#### **4.4 Participant selection.**

The two teachers of the Level 2 NCEA physical education classes and the principal of the school were provided with an electronic and a hardcopy of the project proposal and ethical approval documentation. The research intent and the requirements were explained (Bogdan & Biklen, 2007; Clough & Nutbrown, 2002; Tolich & Davidson, 1999). On receiving approval, a meeting was arranged with both NCEA classes at the beginning of one of their physical education periods. All students in both classes (N=37) were invited to be part of the research. This participant selection process resulted in 21/37 students volunteering, with 19 consenting to their images

being used in the thesis or disseminated research. The remaining students either did not return their signed form, or did not wish to be included. These students were identified on the class photo sheet provided by the teaching staff, and were avoided by the camera during filming (see 4.5). At times, these students would enter the frame, given the dynamic nature of a physical education class; thus, the clip was deleted or cropped immediately following the filming to prevent this data accidentally being used in the research. Due to the large number of students, the final cohort was representative of differing populations. For example, there was a mix of gender (Females: 9, Males, 12). This meant there was no need for stratified random sampling (Gratton & Jones, 2004). The total duration of the data gathering was eight months, beginning in February, Term 1, 2016 and commencing in Term 3 September 2016. Most of the observations and conversations occurred in Term 2 of the school year, with many of the follow up conversations, and clarifications for analysis occurring in Term 3, 2016.

#### **4.5 Data generation.**

A range of techniques were used for data generation. Hermeneutics does not seek to limit data collection to one method, consequently a combination of observations, video analysis, and diverse conversations were used to generate data. These were further supported by research field notes and other forms of communication from students. The range of data techniques are explained in detail below.

##### ***4.5.1 Observation, video data and images.***

Approximately 23 hours of observations were completed, resulting in 198 video clips ranging from seven seconds – two minutes, 23 seconds in duration. A decision was made to avoid full-class filming, but rather engage in a greater number of shorter videos that spontaneously captured moments, which were accompanied by field notes. This was a better representation of the environment, was practically easier, and exemplified a richer example of the hermeneutic circle

(Kinsella, 2006; Ramberg & Gjesdal, 2014). These videos generated still images, and this was done by pausing the videos and screen capturing the image. Apple software (iPhone®, Ipad®, MacBook®) was used throughout to ensure image quality and easy data handling. Decisions pertaining to the data gathering process, such as these, enhanced the overall data collected (Creswell, 2007, 2008; Denzin & Lincoln, 2008, 2000).

S. Smith (1992) states that observation requires the researcher ‘to silence the ready interpretation’ (p. 68) in order to encounter different experiences and understand from another vantage point. Given the nature of this research, this is not a call for objectivity, but mindfulness when interpreting someone else’s experiences. This can significantly lessen the reduction of ones experiences to our own (Merleau-Ponty, 1962). Consequently, observations were approached with an ethic of care. An example of this was unobtrusive physical positioning in the lessons and not filming at inappropriate times (e.g. a class interruption from a guest, or a student who was visibly upset). Mutual respect between the researcher and the students encouraged the students to portray an accurate representation of themselves during these observations (Gallagher, 1992).

#### ***4.5.2 Conversations.***

A hermeneutic conversation is an interaction between the researcher and the student that allows the student to express their understandings, beliefs and practices about a particular topic (Frieson, Henriksson, & Saevi, 2012; D. Smith, 2002). During conversations, pre-planned semi-structured conversation starters (see Appendix C), guiding questions, prompts or video footage were used to guide the nature of the dialogue. Specific content of the conversation however, was reliant on the student’s shared stories and their direction. Sloan and Bowe (2014) contend that hermeneutic conversations provide opportunity to ‘give voice’ to the students’ experiences and it is important that these experiences and understanding are at the focus of the conversation. Gadamer (1977) similarly states that, ‘Understanding does not occur when we try to intercept

what someone wants to say to us by claiming we already knew it' (p. 102). Consequently, several practice conversations were held with a colleague prior to the data collection. Active listening, prompting, and maintaining open dialogue were practiced. A modified explication interview (Maurel, 2009) was also practiced. This encouraged the student to 'relive' the moment of movement pleasure and is further explained below in the breakdown of conversation types:

#### ***4.5.2.1 In-depth and recurrent conversations (Nine students).***

Nine students in total engaged in ongoing, recurrent conversations (four girls: Freddie, Ruby, Miley, Lucy and five boys: Rick, Bob, Earl, Albert, and Leonardo). These students initially engaged in one long individual conversation ranging from 45 minutes to 1 hour in length, which were audio recorded and transcribed verbatim. Follow up conversations to clarify interpretations were conducted and ranged from four minutes to 30 minutes. These were repeated as necessary. The structure of these conversations changed according to the situation. This was either a quick chat to check a transcript, or a deeper conversation that was influenced by a reading, or a prior observation. Students were involved in a modified elicitation interview (Cahour et al., 2005; Maurel, 2009; Mouchet, 2005; Vermersch, 2009). This was where conversations were based upon the watching of video footage, in which a video clip of their movement was played and their responses to the video were recorded. Additionally, students were asked to close their eyes and recreate the experience of movement by providing a rich autobiographical narration of their experience (Cahour et al., 2005; Vermersch, 2009). They were specifically asked questions that focused on what their bodies were feeling at that time. This type of conversation was most helpful in capturing the student's authentic experiences and rich data. The intention behind multiple conversations, and not a singular formal interview, was to engage fully with the hermeneutic circle, allowing ongoing analysis to occur, interpretation to unfurl, and a 'playing out' of the phenomena (Ramberg & Gjesdal, 2014; Schwandt, 2007; D. Smith, 2002). The nature of this ongoing hermeneutic dialogue restricted the number of in-depth students to nine. Although

additional students volunteered to engage in in-depth and recurrent conversations, this would have generated an impractical amount of data.

#### ***4.5.2.2 Short spontaneous conversations (12 remaining students).***

Conversely the shorter, spontaneous conversations were useful in providing data for the smaller moments of ‘sense and significance’ (Jardine, 1992b, p. 55). A pseudonym has only been provided for these students if the conversation has been used in the findings and discussion chapters. A direct example of this, was a conversation with Tewano; who identified as an athletic rugby playing male, and became injured during the dance unit. He looked despondent and withdrawn, and this stimulated a line of questioning. These supplementary conversations were used to increase the researcher’s understanding of the overall text.

#### ***4.5.3 Researcher journal/field notes***

Field notes were kept for the duration of the observations. The purpose of these notes were to supplement the other forms of data and create an awareness of the happenings in the research setting (Freeman, 2011). These were either audio recorded notes, voice to text, or handwritten. The notes were transcribed verbatim to become part of the overall text. This text was then interpreted for understanding. Examples of these are used in the discussion chapters.

#### ***4.5.4 Other forms of communication.***

Due to the nature of hermeneutic inquiry, the text generation process allowed for different forms of data. The interest of the qualitative researcher lies in the ‘diversity of perception’ and the ‘multiple realities within which people live’ (Stake, 2008, p. 133). Therefore, if students had other ways of communicating that provided unique and individual understandings of the joy of movement, this was used in the researcher’s interpretation and understanding. For example, some students demonstrated using body language or gestures. Others showed an App or a photo



on their phone, or a video clip of themselves on the school iPad. These variations of communication, all became part of the final text, as hermeneutics does not subscribe to one form of method to elicit understanding. These different forms of communication met the requirements of ethical approval, and provide an example of delimitation used within the research. Flick (2002) suggests that by having multiple ways of generating data, a greater understanding can be achieved. By engaging in a triangulation of hermeneutic conversations, observations and research notes, the ability to interpret and understand the joy of movement in physical education was enhanced.

#### **4.6 Hermeneutical data analysis.**

Kerdeman (1998) states that Heidegger (1967) and Gadamer's (1989) analysis of understanding is different to a typical modern epistemological approach. This is because Heidegger (1962) does not locate understanding in the epistemological realm. Instead, he positions it within a person's ontological existence (Kerdeman, 1998). Understanding in these regards cannot be seen as something of mental or intellectual operation, an isolated happening, but a *way of being* (Heidegger, 1962; Kerdeman, 1998). Heidegger uses the term *Dasein*, a German word that means existence and comes from the Old High German meaning 'being' and 'to be present' (Merriam-Webster, 2017). Ramberg and Gjesdal (2014) contend that Heidegger saw understanding as a characteristic of human being, 'of *Dasein*'. Hence, the term '*a way of being*', is used heavily in data analysis and interpretation. Ramberg and Gjesdal (2014) suggest Heidegger originated this thought, however Lawn (2006) maintains the work of Gadamer (1989), Dilthey (Kluback & Weinbaum, 1957) and Heidegger (1962) were all crucial to unfettering hermeneutics from a modernist paradigm where method dictated understanding. Therefore, the data analysis in this research is influenced by understanding, not as a *method*, something we do, a procedure or outcome, but something we *are* (Ramberg & Gjesdal, 2014).

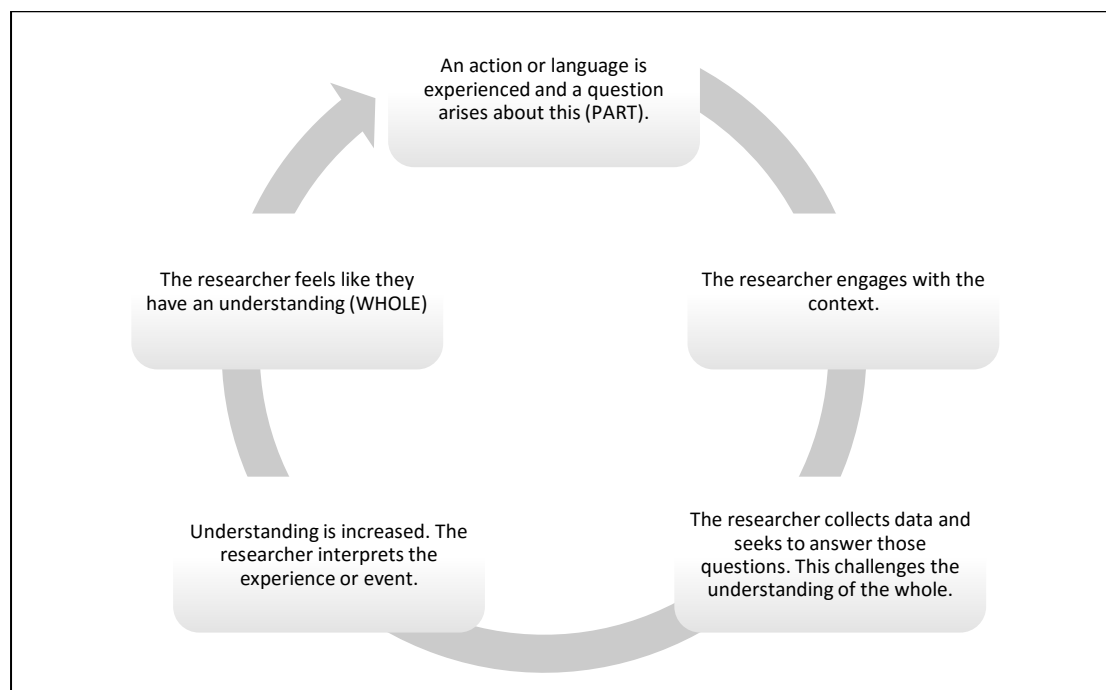
In hermeneutical data analysis, it is the researchers job to understand what is being seen and to make sense of this web of meanings (Freeman, 2011; Gadamer, 1977). Just as there are different ways to interpret the meaning of hermeneutics, the analysis of hermeneutical data can take many paths (Schwandt, 2007). D. Smith (1992) suggests, that the analysis and presentation of the data be presented in a way that makes sense to the researcher. This allows readers to make sense of the information, and position themselves within the lifeworld of the created text. Subsequently, the findings of this research and the discussion have been presented together. Vignettes of evidence have been used throughout the findings and discussion chapters. These still images from videos, passages of transcribed conversations or field notes are interwoven. They all create a 'text' which interprets experiences (or not) of the joy of movement in physical education.

Hermeneutics does not seek to generalize findings; however, researchers (Lincoln & Guba, 2000; Lodico, Spaulding & Voegtle, 2006; Shenton, 2004) advocate that transferability can be used as a suitable alternative to generalizability in qualitative research because the research may be useful to others. In this instance, readers can make their own judgments regarding the significance of the text in their own lived experiences (Lindseth & Norberg, 2004). 'The goal of interpretive work is not to pass on objective information to a reader, but to evoke in the reader a new way of understanding themselves and the life they are living' (Jardine, 1992b, p. 60).

#### **4.7 The hermeneutic circle – the dance of the part and the whole.**

The hermeneutic circle is fundamental to interpretive understanding, one that binds the researcher and the text. The hermeneutic circle was the approach that was used for data analysis and interpretation in this thesis. Gadamer (2014) states the person seeking to understand must have a connection to the subject matter and this is done by participation in the whole. Over time, understanding gains meaning and we can see things we may not have seen when we first entered

the text (Rambery & Gjesdal, 2014). If the researcher can engage with the text with a sense of tact, understanding and openness this allows for the researcher to alter their perspective, learn and develop their understanding. This is called a fusion of horizons (Gadamer, 2002a; Gallagher, 1992; Kerdeman, 1998; Kinsella, 2006). The dynamic between the whole and the part is a way of achieving this (Lawn, 2006). Interpretation is ongoing and fluid. The aim is to understand the whole through its parts (Frieson et al., 2012; Lavery, 2003). In this research, when the whole presented itself, the researcher could contextualise what was happening; and generate conversation and observation to understand the parts. This was then integrated into the original interpretation of the whole. This is explained in Figure 3: The hermeneutic circle: The cycle of whole and part.



*Figure 3: The hermeneutic circle: The cycle of whole and part.*

The researcher is able to obtain the fusion of horizons by using the new information to re-examine the whole and seeing the whole in a different light than first thought (Gallagher, 1992; Kerdeman, 1998; Lawn, 2006). The hermeneutical circle, according to Gallagher (1992) and Kerdeman (1998) is educationally significant as this is how one perceives learning existences in

the real world. Schwandt (2007) claims that the hermeneutic circle is inescapable and does not require a specific method or set of expertise to understand. The circle is essentially acknowledgement that interpretation takes place with fore-structure and fore-conceptions that shape how we view the experience. 'The image of the hermeneutic circle is thus transformed into a picture of how the interpreter is bound to a tradition and history on the one hand and to the particular object of interpretation on the other' (Schwandt, 2007, p. 136). Kinsella (2006) states that the hermeneutic circle is central to hermeneutic understanding because the circle is based upon the notion that there are no 'real' or 'true' meanings, however many meanings that belong to different individuals, cultures, groups or societies. One's point of view affects how you interpret and understand a text and likewise, your understanding and interpretations affect how your perspective (Freeman, 2011; Ramberg & Gjesdal, 2014; D. Smith, 2002). Consequently, the personal narrative in this thesis is justified for both interpretation and understanding of the generated text. However, the circle should not be solely viewed as method for data gathering or interpretation. It is a complex ontological structure of understanding. Gadamer (2002) states:

The circle, then, is not formal in nature. It is neither subjective nor objective, but describes understanding as the interplay of the movement of tradition and the movement of the interpreter. The anticipation of meaning that governs our understanding of a text is not an act of subjectivity, but proceeds from the commonality that binds us to the tradition. But this commonality is constantly being formed in our relation to tradition...thus the circle of understanding is not a 'methodological' circle, but describes as element of the ontological structure of understanding. (Gadamer, 2014, p. 305)

The meaning of a text is revealed in the revolving movement between the whole and the part because 'nothing that needs interpretation can be understood at once' (Gadamer, 2014, p. 197). The process is implicated by our 'fore-conception of completeness', a term Gadamer uses when an interpreter assumes meaning of the specific content based on their transcending anticipation of meaning created by fore-conceptions. This is comparable to Epicurus' sense-perception and preconception (Amicus, 2011; Epicurus, 2015a, 2015b). The interpreter accepts the messages

they are receiving as ‘correct’. This assumes that the ‘text’ can project accurate information. The projection is then understood in a way that comes ‘naturally’ to the interpreter (Gadamer, 2014). Therefore, care was given to the interpretation of experiences in this thesis. Furthermore, the author or creator of the work or event, whom is not the ascribed interpreter, holds little authority over the way in which their work is understood. The interpreter here projects meaning, firstly fore-projected thought, shaped by personal epistemology and ontology, followed by a deeper meaning requiring cyclic consideration. Although these pre-conceptions aid interpretation and understanding, Gadamer (2014) states that to learn the ‘Other’ we must remain open to situating the ‘Others’ meaning within its context in relation to our own meaning within ours. Interpretation therefore requires ‘neither ‘neutrality’ with respect to content, nor the extinction of one’s self, but the foregrounding and appropriation of one’s own fore-meanings and prejudices’ (Gadamer, 2014, p. 282).

The hermeneutic circle was utilised many times during the research process. Any shift of thinking based on the interpretation of a part (an experience that was observed or a comment that was made) resulted in a need to then revisit the whole (the class in action) and confirm the researcher’s fusion of horizons (Gadamer, 2014; Heidegger, 1967; D. Smith, 2002; J. Smith, Flowers, & Larkin, 2009). This cyclic process consisted of the interplay between observation, conversation and research.

#### **4.8 Challenges to hermeneutics and a paradigmatic comment.**

Hermeneutics is connected to both phenomenology and existentialism (Husserl, 1962; Lavery, 2003; J. Smith et al., 2009). A poststructural critique would focus on the approach originally emerging from renaissance humanistic thought. If hermeneutics is understood in this way, the critique would be centred on hermeneutics as a ‘stable’ paradigmatic knowledge, no different from other modernist paradigms (Peters & Burbules, 2004). However, a poststructural

assumption that unconscious behaviour or sociocultural forces govern our actions, constraints or freedoms is not too dissimilar from hermeneutics. This is because there is a hermeneutic acknowledgement that notions of power and traditions should not be perceived as obstacles or impediments, but as history and understanding. Gadamer (2014) believed that the modern fixation on method prevented alternative truths and philosophically hermeneutics was not at all after that 'correct method'. Furthermore, understanding is historical, we are not separate from history because we are always in it. Thus an in-depth discussion on the paradigm debate (Sparkes, 1992) is not actually warranted here. This is because hermeneutics inherently explores multiple paradigms in the want to understand experience.

However, the paradigmatic argument is widespread within physical education literature and curriculum, therefore it is worthy of brief comment. Interpretive research and critical paradigms are used in physical education settings (Sparkes, 1992). This is to prevent reductionism or the scientisation of research in a human movement context (Bain, 1997; Bain, Kirk, & Tinning, 1990; Ennis, 1997; Gratton & Jones, 2004; Sparkes, 1992). Within a positivist paradigm, objectivity is sought to isolate the incident and detach our personal stories from this incident, and in doing so we reduce this experience or incident to an object (Sparkes, 1992). Jardine (1992a) suggests this objectivity is so vast the experience often no longer fits within the original context from which it was extracted. Interpretive research, allows for subjective and human behaviours to be valued as forms of data in themselves, without finding the need to objectify, categorise or generalise a population (Janesick, 2003; Lincoln & Guba, 2000; Schwandt, 2007; Sparkes, 1992).

There could be post structural challenge to paradigmatic binaries. This is where systematic approach or 'methodological practice' that ascribes value, creates binaries or dichotomies (Biesta & Burbules, 2003; Peters & Burbules, 2004). For example, Epicurus allowed for multiple interpretations of what constituted pleasure and pain (Epicurus, 2015a, 2015b), however a poststructuralist approach to Epicurean theory would question the dichotomous positioning of

‘pleasure in the absence of pain’. Considering that this is a fundamental interpretation of Epicurus’ philosophy, this thesis, from a poststructural critique, could therefore be contributing to categories of emotion or binaries and therefore a ‘fixed epistemological knowledge’. Hermeneutically however, Gadamer (Gadamer, 2014; Lawn, 2006) would neither agree nor disagree with this statement. Rather, he would shift the focus to the fact that any debate has an ontological positioning therefore deals with social construction, is bound by history, culture and language. This shift in attention from epistemological knowledge to ontological understanding significantly shapes hermeneutics, and subsequently this thesis. Consequently, an ontological hermeneutical approach, that requires interpretation of text for understanding, is relevant for post-structural times.

This is similar for critique on hermeneutics’ ‘elusiveness’ (Habermas, 1990; Kinsella, 2006). In response to this ‘elusiveness’, uncertainty is essentially part of Gadamer’s (2014) principal argument. The acceptance of multiple techniques in data generation was not a disproof for methodological understandings, however a disproof for the assumption that by employing a ‘method’ this equates to one fixed ‘true’ meaning. He claimed this dependency on method significantly marginalised multiple ontological structures of understanding that could be formulated from a single event (Gadamer, 2014). This is pivotal to the advocacy for this approach to understanding in a movement context. When something is projected, we have absolutely no control over the way that information is received, for example the way you read and interpret this thesis – thus a ‘messiness’ (Avner et al., 2014) of understanding is both accepted and celebrated within hermeneutics. Persuasiveness (Mishler, 1990), insightfulness (Patterson & Williams, 2002) and practical utility (Mishler, 1990) can be useful considerations in hermeneutic research, when ontological subjectivity does not prescribe to a ‘fixed’ validity. Persuasiveness is best thought of the researcher’s ability to convey a convincing argument to the reader, based on interpretation (Mishler, 1990). Persuasive hermeneutical interpretation, draws from multiple

sources of data and lived experience and results in a comprehensible ‘text’ that best portrays these interpretations (Patterson & Williams, 2002). Insightfulness and practical utility can be helpful where a ‘universal truth’ is not sought within research. Specifically, in the case of this thesis, care has been taken to guide the reader through the text to enhance their understanding. Essentially, the goal being, to leave the reader with greater insight than then they entered the text (Packer & Addison, 1989; Patterson & Williams, 2002). Practical utility is the ability of the text to answer the question being asked or respond to the concern that initially generated the hermeneutic inquiry. Priority is given to situated knowledge and ontological structures of understanding, rather than a predictive or universally conclusive ‘answer’ (Mishler, 1990; Packer & Addison, 1989).

#### **4.9 Ethical considerations.**

Research suggests that by disclosing practices, allowing voluntary participation, and pursuing informed consent, many ethical dilemmas can be avoided (Bogdan & Biklen, 2007; Rickinson, 2005). Consequently, an ethical approval application was submitted to *The Educational Research Human Ethics Committee (ERHEC)* at the University of Canterbury. This was done to eliminate foreseeable ethical risk and request permission to conduct the research. The principles of *Ti Tititi ō Waitāngi* were upheld throughout the research process. Ethical approval included the disclosure of proposed methods, actions or intentions for the research. Attention was given to the processes around contact with the students, their guardians, the school, principal, teachers of the classes, and intent for dissemination and use of data (Tolich & Davidson, 1999; Willis, Jost, & Nilakanta, 2007). In the application, consideration was also given to the justification of the importance, and use of video, including facial images in my research. This was because this material could identify the students and negate anonymity. The decision was made to view the students as whole beings, understand their whole bodily expression and affective story, not just



that of the neck down. Due to the exposing nature of this research, several steps were taken to ensure informed consent was given (Maggs-Rapport, 2001). These considerations and the ethical approval documentation can be found in the Appendices (see Appendix A and B).

#### **4.10 Delimitations.**

Delimitations of the thesis can be noted throughout Chapters Three and Four. For example, decisions pertaining to the research design (participant selection, the number of conversations held, and the parameters that shaped the duration). The research question and research aim were revisited on several occasions and were simplified. Time and effort was given to exploring ethnographic and phenomenographic research methodologies. Both were rejected. This rejection was based on the researcher's increased understanding of the research question and the need to prioritise ontological understandings and experiences of students. Ethnographic and phenomenographic research, although interpretive, centre on 'finding patterns' and 'categorising events' respectively (Cahour et al., 2005; Sparkes, 2010; Willis et al., 2007). Therefore, they were not seen as the best fit for the ontological positioning of joy as 'a way of being'.

#### **4.11 Assumptions and limitations.**

There are several researcher assumptions that have been made in this thesis:

- The video recordings and audio-recorded conversations, observations and field notes are adequate to engage in a hermeneutic analysis on the joy of movement in physical education.
- The researcher has captured the essence of the text within the writing to portray an accurate representation of the interpretation and understanding.

As well as these assumptions, there were also logistical and philosophical limitations. The open invitation to participate in the research resulted in too many students for hermeneutic research. This led to an insurmountable amount of data. Subsequently, all 21 students were observed and

engaged in short conversations. However, the decision was made to engage in-depth with only nine of these students. This decision was done to reduce the amount of data. This could be perceived as a limitation, given that the selection of these nine students was based on researcher judgement that these warranted further investigation. The nine students offered their time for these conversations and all presented stories of significance (Jardine, 1992a). These students were selected at different times, depending on how their stories played out. This was at the expense of other ‘untold’ stories. Further minor logistical limitations included:

- Using a tripod to collect data, which was abandoned very quickly due to logistical difficulties (e.g. too many students in the frame, the noise level was too high to capture conversations, and those who opted out of the research were commonly captured on film). Furthermore, the video footage that captured a student that was not part of the research was deleted immediately. This could have included important or useful data.
- Having to work within the school timetable and a rotating timetable class (meaning there were many changes to the schedule).
- Having scheduled accessibility to the class, as there was a break for practice exams midway through the observation period.

These limitations were connected to the data generation process and were addressed when they arose. The specific content and NCEA physical education was also a limitation. At times, a practical class was cancelled in place of theory to complete a unit of work or an NCEA assignment that was due. This was a limitation to the observations; however, it also became a significant part of the findings as the prioritisation of NCEA emerged. Specifically, any NCEA assessment task and the content that directly related to those assessment tasks was prioritised over alternative topics or objectives, including movement pleasure.

Philosophically, the thesis has used numerous theories and this can result in complex interpretations and a ‘messiness’ of data. For example, there are references made to the criticality, and humanistic paradigms in physical education. There are also, references to post-structuralist critique, knowledge pluralism, and the use of philosophical theory (Epicureanism). There is

comment on the justification for these (4.8), nevertheless, it does create convoluted discussion. Giddens contends, that over time social theory has become more philosophical and philosophy has positioned itself sociologically (as cited in Kaspersen, 2000). This has resulted in a complex theoretical relationship between philosophy and sociology. It is suggested that this challenge be met with both admiration and caution (Kaspersen, 2000). Therefore, this has subsequently been identified as a possible limitation. Giddens acknowledged that sociological theory can benefit from understanding philosophical dilemmas (as cited in Kaspersen, 2000). However, Giddens claims there is a the threat of sociological theory becoming speculative (as cited in Kaspersen, 2000). Considering this comment, the thesis has attempted to clearly articulate the use of philosophy and sociology. This was also a justification for using hermeneutics as a research approach. This is because Heidegger (1962) does not locate understanding in the epistemological realm. Instead, he positions it within a person's ontological existence (Kerdeman, 1998). Therefore, the use of philosophical hermeneutics to interpret a sociological movement context is central to understanding the joy of movement as a way of being. Any use of paradigms, epistemological or ontological theory have been articulated as clearly as possible to aid both understanding and transferability.

#### **4.12 Conclusion.**

This chapter has summarised and justified the use of hermeneutics as an approach, specifically recognising the significant role the hermeneutical circle plays in data generation and analysis. Further, the hermeneutical circle is also acknowledged as an ontological structure of understanding, not just an epistemically methodological approach. To meet the research aim, data was generated using different types of conversations, observations, video, other forms of communication and field notes. This was not limited to one method. This chapter has provided an acknowledgement of the critique surrounding hermeneutics, and therefore the researcher has

identified the paradigmatic debate and the usefulness of hermeneutics in a 'post' period of existence. Despite the complex theoretical relationship between philosophy and sociology (Kaspersen, 2000), the research aim demanded consideration of both. The aim of the research was 'to understand the nature of the joy of movement and how this is experienced in physical education...using an Epicurean theoretical framework and a hermeneutical research approach' (see 1.4). Since understanding within a hermeneutic tradition is not epistemological (Heidegger, 1962), and the aim required an interpretation of 'experience,' it was necessary to engage with philosophy to traverse ontological structures of understanding. The use of philosophical hermeneutics to interpret the sociological movement context became central to understanding the joy of movement as a way of being. Finally, this chapter has identified the ethical considerations, delimitations, assumptions and limitations that have presented throughout the research design.

## Findings and discussion: An introduction.

The research revealed very distinct, personal stories of movement pleasure. As a result, the next four chapters have not been presented in themes or categories. These stories are celebrated and valued for the unique contributions each one makes to the overall text. The findings suggest the joy of movement in physical education is experienced as an enfleshed body (Woodward, 2016). Chapter Five discusses this claim. The chapter has been presented initially, to justify the predominance of the term enfleshed body, in, and throughout the findings.

Chapter Six and Chapter Seven were both conceptualised from hermeneutic moments that arose from observations and data analysis. The etymology of box, ‘to contain, to beat, to whip,’ spurred an investigation on the significance and purpose of the ‘box step’ and the institutionalisation of movement. The hermeneutic circle is played out through etymology, observations, conversations and literature, moving from the whole to the part. From this, a further hermeneutic moment was realised, based on a video clip that had been initially labelled as ‘*off-task student*’. On revisiting however, there was an element of freedom to the movement that suggested otherwise. Accordingly, the part was investigated in connection to the wider student group (the whole) to find ‘the dab’ being used, amongst other creative movements as playful disruptions to functional movement or routine. This was a distinct finding. These first three chapters culminate in Chapter Eight: Ruminations. An amalgamation of the previous chapters, this final segment presents musings on what these findings could mean for physical education. In essence, the following four chapters are structured very much on the hermeneutic research tradition.

## Chapter Five: Joy of movement as an enfleshed body.

*‘For me, movement is like freedom’ (Rick)*

### 5.1 Introduction.

Chapter Five, presents and discusses three key findings:

1. Students experience the joy of movement as an enfleshed body. Movement pleasure is an integral part of their physical education experience. This also includes the ‘non-pleasurable’ experiences. Furthermore, the meaning made from these experiences is significant to the movers.
2. The students demonstrated an ease of recalling experiences that connected ‘being in the zone’ and movement pleasure. Correspondingly, this experience seemed to result in the greatest archetypal ‘joy’.
3. The joy of movement, when understood as enfleshed, results in a ‘messiness’ and an amalgamation of Epicurus’ katastematic and kinetic pleasure. This subsequently revealed that students built their experiences and understandings of pleasure upon foundations of Hauora.

These findings are presented below.

### 5.2 Enfleshed bodies and physical education movement pleasure.

The students shared unique experiences of movement pleasure. The language used to describe these experiences included words like happy, fun, enjoyment, joy and love. These terms were often used interchangeably. Verbs such as light, smiley, or floating, were also used to convey their movement pleasure. The meaning behind these terms was related to the student’s experience and was relevant to their interpretation of events and feelings. For example, Freddie commented

that for her, the joy of movement was an outward expression on how she was feeling on the inside:

It's like your whole body is smiling, like not just on the outside, but also on in inside as well.

This description was personal to her, and this type of individualised response was representative of the wider student group when asked to provide a description of their joy of movement. Many students found the description of the joy of movement difficult:

I can't even think how I would describe it. It kind of feels light and loose. Like I can [move] in any form, it's not one specific [feeling], there's lots. (Earl)

This seemed to be because of the numerous feelings that were involved with movement and affective practice, resulting in a difficulty to articulate these multifarious experiences. Many students took their time responding to questions and needed to think about how to articulate their answer.

There were a significant number of students that articulated the joy of movement in physical education was linked to skilled performance or success.

...almost nervous, a butterfly kind of thing, like after it happens [the performance of a skill] it's [the body] real happy and the butterflies merge into being stoked and then that merges with 'oh hell yeah!' [There is elation in her voice and she raises her arms in the air]. (Lucy)

This was a common response, and many students in the wider group similarly linked their movement pleasure to winning, achieving, or a skilled performance:

Winning makes me feel good, happy and joyful. (Lucas)

Doing stuff right and passing [achieving]. I like that best. (Kupa)

Although there were commonalities in the responses, the most interesting finding was the difference in the student's stories, interpretations, and affective practice. For example, Freddie

used the description that her ‘whole body was smiling’. This is her interpretation of her intrinsic connection of feeling and action, as a result, her affective practice. It is unique and cannot be compared to others. Even if another student had stated that their body was ‘smiling’, this does not necessarily mean the two students perceive and embody a smile in the same way. Therefore, the etymology of ‘being’ or ‘ænimēit’ meaning *to give life to* (Blythe, 2010; Harper, 2017) is relevant here. To understand a movement experience as part of one’s ‘being’ is to accept that the student gives life to that embodiment. This could be observed, in the most basic form, by students using similar terms, like happy or enjoyment, in dissimilar ways. Suggesting that using subjective terms like happiness (Delle Fave et al., 2011) as measures of wellbeing may not be appropriate (G. Duncan, 2005), due to the ontological complexity of happiness and meaning-making (Arnold, 1968, 1979; Delle Fave et al., 2011). Further, the findings showed that the language used, was only a small part of the complexity of meaning-making. For example, numerous students focused on the sensory nature of the movement that resulted in pleasure. Bob commented:

I feel like my body likes it. My body likes moving freely and it just goes with it. It feels light and it’s real good.

Leonardo similarly described his movement pleasure as:

Light. It feels really light, and it feels like, it’s not robotic, it’s not stiff and it’s just, like, flowing. I’m feeling really confident [pause]. I feel like I don’t have a care in the world. Like, yeah, I am just there in that moment and I just enjoy it.

These descriptions of movement seem to highlight the importance of the sensual, intangible pleasure of the movement (Ross, 2008), and correspondingly resonated sensuous joy (Rintala, 2009). Both Bob and Leonardo used the word ‘light’ to describe their movement pleasure. However, in these understandings, light is not solely used as a description of a feeling associated with the body’s weight and the resulting ease of movement. Both Bob and Leonardo’s responses imply notions of freedom. Further, Leonardo’s feelings of joy are linked to his confidence and a



feeling of freedom. This interplay of social and physical elements, begins to justify the use of the term *enfleshed* to explain experience (Woodward, 2016). This is supported by Ruby's understanding of her run. When Ruby was asked what the joy of movement felt like for her, she replied:

If I go for a run for example, you come back from it feeling sky high and I guess that's endorphins, but it's *more* than that, just really happy to be able to *do* that...to *be* moving.  
(Ruby's emphasis)

When Kretchmar (2006, 2007) surmised that the movement belongs to the mover, and we shall never know the true meaning or impact on our being, he addresses two very pivotal points. Firstly, that movement is experienced and understood by the mover. The students demonstrated this by using terminology, contexts, and examples of movement pleasure that were their own. Secondly, that the meaning of these movement experiences is never truly known to someone other than the mover. This can be seen in Ruby's understanding of movement pleasure, which exemplifies an example of Rintala's (2009) sense of wonder, and how pleasurable movement that incites sensory experiences can help participants make sense of their world (Ross, 2008). When something is learned using the whole body, accepting of affect, feelings, physiology and the context in which the learning is taking place, the student is able to engage in deep learning. Learning in this regard demonstrates a knowledge through, and of movement (Kentel, 2007). Ruby here, is making sense of her life, and what it means to be alive through her experience of going for a run. Further, by suggesting that her pleasurable movement entices feelings of gratitude for her moving life, she is indicating that her movement is an important part of her spirituality. In essence, this is Hsu's (2004) and Parry et al. (2007) positioning of spirituality within physical pursuits, and Daly's (2004) example of the synthesis and transferability of spirituality from philosophical positing to the completion of daily practical tasks. Spirituality is observed in Ruby's connection with the physiological (endorphins), and the meaning of her existence and purpose, that subsequently results in an increased feeling of joyfulness, that she describes as 'sky high'.

Many similar reflections of movement pleasure were also linked to wider expectations of potential, and the amazement of capabilities and achievement:

I often can't believe what I have just done. It is surprising. (Kelly)

Moving in a new way excites me, I get to see myself in a way I didn't get to before. That makes me want more. (Maika)

If we are under pressure in a game, and the pressure is great on you as a player, and you are able to pull through and complete the job. Then you feel great knowing you have the ability to do that. So, like, in life there's the same chance you can pull something off under pressure. (Sash)

These examples suggest that how we *feel* about a situation directly affects our *reactions* to it (Arnold, 1968). This is an example of Gadamer (2014) and Heidegger's (1967) 'way of being'. The students in this research linked their joy of movement to their being. The way they chose to move, or their love or hate for movements or activities, was shaped on their experiences with those tasks and their understanding, personal meaning and belonging to the movement. Statements like 'I am not a footballer' would be used instead of, 'I don't play football or 'I am not very good at the game football' etc. The significance here, being the identification of a mover 'being' that context, and not simply 'existing within that context', indicated embodiment. If they connected to a specific context they could easily speak of their joyfulness of 'being' that movement. Their descriptions and depictions of movement were complicated, unique, affective expressions of themselves as human beings. Arguably this affirms Wetherall's (2012) claim that human affect is indistinguishably linked with meaning-making, thus cannot be reduced to basic terms of emotion commonly used by psychologists such as sadness, fear, disgust, or happiness for example.

Affective practice is inclusive of emotion as it plays out in social life, which allows for shifting, flexible configurations of emotion (connected to a space and time), rather than isolated

‘neat’ emotion categories (Wetherell, 2012). Wetherell’s (2012) understanding of affect and embodiment seems to best describe the findings of this research. An example of this was when Rick spoke of his friendship with another mover:

For me it is like IT IS ME. THAT IS ME [stated vehemently]. Like take Ruby [his classmate and friend] for example, I know that, that is the person that she is, just alone but *within* herself, and not like she is un-sociable – because its exactly the opposite, but that’s who Ruby is. She’s really good at what she does. And when it comes to me, and sport, I know that no matter what we are doing, that it is me. Even dance [as dance is not a strength to Rick] I don’t care, I could do that for the rest of my life. (Rick’s emphasis)

On deeper investigation of his response, Rick explained that Ruby’s ability to be ‘*within herself*’ meant she could be true to who exactly she wanted to be. He called this ‘living the movement’. She was seen to communicate her ‘true’ inner self through movement expression. He later commented that this was rare for adolescents and therefore desirable. This demonstrates the social elements of affective practice that Wetherell (2012) speaks of above. In this situation, Rick’s perception of Ruby’s being helped shape his own movement meaning. He comparatively uses her example to strengthen his own meaning in movement and the boundaries of these experiences transgress. This example suggests that bodies need to be considered as more than sites for meaning, but dynamic and social human bodies that engage in intricate affect production, allowing energies to flow within one body and simultaneously out to others (Wissenger, 2007). Further, the findings imply that shared emotions in movement can exist, and be exhibited in friendships (Salmela, 2012). Many students spoke of unique ways that joyful movement was like Rick’s ‘living the movement’. Each unique in their own way, however connected by the commonality of believing that joyful movement was not just something that happened to them, but was experienced and lived by them and others. Sheets-Johnstone (2014) would demarcate this as the act of putting movement into your life; Where you do not move for weight-loss, because you feel obligated to lose a dress-size, but because you are awakened to the life that you are living. You move, not for the good of your body, but because it makes you feel alive, human,

and you value that feeling. There is no specific equipment, shoes or athletic wear that will give you this feeling. It is not attached to progress goals, a fitness plan or nutritional guidelines. It is not ‘working out’, and even though your actions that got you to this point are precast by factors such as gender, race, ability or socio-economic status, this discourse is not apparent to those that reach this point. The findings suggest that many students could articulate moments of movement where they experienced these feelings, and the want to move because it was part of their being. Perhaps this reinforces Ross (2008) who maintains that the physical act of moving and sensuality of movement cannot be stored and thus is repeated for the pleasure it demands. Rick’s description of ‘living the movement’ also provided significant links to Woodward’s (2016) notion of the *enfleshed* body. For example, Rick spoke of his learning in dance using his whole body:

I’m not the most musical person so when it comes to feeling the beat and moving to it I am not excellent at that, so I feel singing the song and with it in my head helps and moving my mouth to the words, helps move my body to the beat and it works together. Does that make sense?

He articulates that the act of learning a dance was made easier when he embraced his enfleshed body. For example, thinking about the beat and song in his head, and mouthing the words as he performed the dance. In this case, the music simultaneously stimulated his muscle memory and enabled a more fluid movement. A dualist conception of movement does not accurately capture the complexities of how Rick simultaneously expresses, and creates himself using his whole body (Bourdieu, 1984, 1990; Merleau-Ponty, 1962; Thorburn & Stolz, 2015). This example however is deeper than just holistic learning. This is also an example of the moving body constantly engaging and interacting with the environment (Lundvall & Maivorsdotter, 2010) which supports the notion of the enfleshed body. For example:

For me movement and PE is like freedom, like in my other classes I am sitting there just on my chair, I hate it, like I’m the most fidgety person ever, and when it comes to PE I can just be free. I don’t have to be self-conscious in this class, I know I can do what I want, what I tell my body to do, when it comes to moving like, even if I can’t do it at first, I don’t

really care if I fail because I know in the end I will probably get there and I'll keep going.  
(Rick)

Rick's movement in physical education class embodies this comment. His movements were assured and certain. He seemed unafraid to fail or try in movement. Rick's perception of the spaces used for movement were representative of his identity. This was communicated through his behaviour (e.g. being on time for class, leading others, and looking for opportunities to spontaneously move). Rick associated himself with the pleasures and personifications of being 'sporty', being movement orientated, and being physically educated. This was specific to physical education and exemplified Barbour and Hitchmough's (2013) claim that the communicative process, the sharing of affective moments and emotion are site specific. Rick's preconceptions of physical education are built upon his sense-impressions, entrenched interpretations, understandings and therefore the language he uses to describe physical education. This is an example of why Epicurus asserted that the senses were pivotal to our understanding (Amicus, 2011; Diogenes Laertius, 1985). Rick describes how physical education, as a site for his movement is accepting and allowing of this, whereas the classroom is not. Therefore, he equates physical education with freedom. As a result, it creates a 'way of being' and enfleshed understanding of his *freedom* of movement. This is a direct example of Epicurus' depiction of sense impressions and the cyclic movement of categorising experiences to formulate judgement (Diogenes Laertius, 1985; Gordon, 2004; Rosenbaum, 1990).

Throughout the eight months of observations and conversations, it was clear that the type and/or the site of movement altered the students' perceptions, emotional responses and learning experiences of the tasks at hand:

These are the same badminton players, the same biophysical lab partners and the same indoor bowls crew, yet this class feels more spirited and alive in dance. (Field note)

When speaking with students about how their movement pleasure was affected by external factors or the environment it became clear just how enfleshed their understandings and perceptions of movement were. Earl spoke of how different moods or feelings affected his movement, skating for example:

I mean if I was happy for example, I'd be pushing away going real fast but if I was in an average mood I'd just be going along.

Within physical education, Ruby consistently expressed her 'being' through unconscious movements and body language. An example of this was Ruby leading the class through a new movement sequence. Ruby was asked after the session to watch a video clip of her instructing the class. She commented:

I had no idea I moved this way, but I do remember what I was saying. (Ruby)



*Figure 4: Ruby's enfleshed movements.*

Her body moved throughout her instructions and her movements seemed to represent her speech. When she spoke of how the class needed to engage with the audience through their dancing, she went up onto her toes and looked directly at them. She would intermittingly twirl or demonstrate the next move, then re-engage eye contact. When she spoke about how several

students were just sitting out, she stood firmly, flat footed with one hand on a hip. As shown in Figure 4, she was engaging and requesting something of her group members (who happened to be seated at the time), so she presented herself in this non-threatening and relatable form. These actions are direct examples of how communication is embodied (Crossley, 2006) and how movements are reflective of our language and delivery of speech (Dael et al., 2011). Ruby, seemed assured of her body and ability to lead a group, and projected this unknowingly. This is a direct example of the moving body connecting with the social environment in which it gains meaning from and gives meaning to (Lundvall & Maivorsdotter, 2010). Physical education as a site for learning, accepts this bodily learning expression, unlike subjects that privilege the knowledge of the mind, over the knowledge of the whole body (Lodewyk et al., 2009; Minsky, 1986). For example, even in ‘still’ moments, the body can communicate and move in very individual ways.



*Figure 5: Earl, Pete and Freddie listen to instructions.*

Researcher: Hey Earl, Pete and Freddie – what were you up to here?  
 All: Listening.

The different ways that the students expressed themselves both verbally and in movement was extremely diverse. Earl, Pete and Freddie all state they are listening, and perhaps if analysis centres on their facial and vocal domains their emotional expression may be similar (Atkinson et al., 2004; Boone & Cunningham, 1998; Dael et al., 2011). However, from observing these three over eight months, their bodily ways of knowing are not the same. Freddie often folded her arms, she held herself back and liked to position herself at the rear of the group when instructions were given. Pete was taller than his peers, and he often placed himself in positions where his height was reduced. He would drop his shoulders, lean back on the wall, or bob down. Earl was rarely stationary, and it was quite difficult to capture a ‘still’ image of him in physical education. Immediately after this image was captured, he launched forwards. In theory, these students are all stationary and listening, but their affective practice is significantly different. Consequently, movement experiences proved extremely difficult to interpret. Wellard’s cycle of BRP (2013) (Figure 2) and the hermeneutic circle (Figure 3) were instrumental in this interpretation. An example of this was Miley who drew attention to herself as a shrieking, laughing, playful mover. When she was initially asked what the joy of movement was to her, she replied:

Shaking your body. (Miley)

She was ecstatic, loud, vibrant and engaged. Miley situated herself as the centre of attention through displays of audacious moving, giggling and a sense of liveliness.





*Figure 6: Miley dancing.*

However, it was Miley's story that stimulated deeper thinking about the complexities of movement pleasure in regard to Wellards cycle of BRP (2013). Miley's expression and confidence in class was laced with uncertainty. Consequently, during the eight months of sharing a physical education class with her, it became clear that the initial impressions of Miley as a mover were incorrect. For Miley, her laughter was a social security and was often accompanied by movement or expression to support the 'lack of seriousness' in the situation:

She is happy, loud and joyful - I have been programmed to make the judgment as a physical educator, that she is experiencing joy, but if I look closer I see other things. She seems to be missing the shot repeatedly, and each mistake of play is surrounded by actions that do an exceptional job of covering her ability to hit a shuttle cock. The more embarrassing the mistake, the more movement her body expresses to 'cover up' or trick the class into thinking she doesn't really care. (Field note)

She did an excellent job of enacting confidence, but in speaking with her, it was a display of anxiety.

I like moving, sometimes it's a bit awkward but yeah, I don't know, the guys [laughs nervously], they could be judging or something [laughs again]. (Miley)



*Figure 7: Miley's nervous laughter.*

This elucidates the complexity of embodied actional movement. She was often the epitome of the ‘joy’ that physical educators would expect from one celebrating in movement, but her story was deeper than this. Her joy was a convoluted combination of not being laughed at or exposed, with her innate desire of pleasure through ‘shaking her body’. The tension between these two contradictory factors continually shaped the way she moved and interpreted her movement in physical education. Miley specifically spoke of the ability to shake and move the way she wanted to, without the nervous laugh in her room. She was safe from observation or opinion.

Researcher:      So do you shake your body at home?

Miley:            I shake so hard at home [laughing], I sing into the hairbrush all around the room – but without the nervous laugh. I don’t need it there.

Miley was a graceful mover when she was composed and in a comfortable context. Conversely, when she was uncomfortable or ‘on show’, her movement appeared brash and unskilful. Yet, this was not a result of reduced capability, rather a result of her learned body. In turn, this shaped her pleasure and furthermore, exemplifies that participation alone does not automatically equate a desired learning experience (Arnold, 1968). ‘We learn our bodies, that is, we are taught how to think about our bodies and how to experience our bodies’ (McLaren, 1991, p. 156). Consequently, this reaffirms that it is incredibly limiting to interpret the body as *either* an anatomical entity or a sociological construct. Our ability to move is not separate from our perception of how we move (Woodward, 2009).

### **5.3 Enfleshed joy and ‘being in the zone’.**

The nine students that engaged in deeper conversations, commented that they had experienced elements of flow (Csikszentmihayli, 1975, 2004, 2008; Jackson & Csikszentmihayli, 1999) or ‘being in the zone’ (Woodward, 2016). This was supported by the majority of the wider group of students. They did not use the specific terminology as such, but articulated descriptive narratives on their joy of movement that have been interpreted as depicting qualities of flow or

‘being in the zone’. Woodward’s (2016) ‘being in the zone’ has been prioritised over flow, to better suit the nature of enfleshment, specifically with regards to the social and political complexities that impact experience. Two vignettes have been selected below, Rick and Ruby. The narratives are long in length, but have been left intact to present their complete stories. These two examples of enfleshed bodies ‘being in the zone’ were selected on the premise that they are simple to understand and although very distinct they exhibit clear characteristics to support the findings. Rick spoke of experiences of ‘being in the zone’ during a basketball game:

I can see the gym floor and its kind of dark, there are heaps of windows on the right side. We are 20 seconds to go and we are down [the score], and I think, right. This is the time I have always dreamed about and when I have been watching Michael Jordon in my room and I get the ball and it all just seems to be a blur [He takes a considered breath here]. You practice something so much, like I have practiced this move again and again and again and to finally be here, I didn’t even think about it. The ball comes into my hands, there is a big guy guarding me and I receive, pull out, then step back, and he goes the complete wrong way and I pull up to make the shot. When I make the shot its different to how I think its going to be - I didn’t really think of the importance of the shot, but we won by one [point], that shot won us the game. I think at the moment that represents why I do what I do, not really the win, but when I think about it, I was so well rehearsed that I wasn’t thinking about the crowd, the people in my team – it was just me, with my ball taking a shot. I could see when I was doing the move, everything just disappears and it’s just me when I’m on the court practicing by myself, that’s what it turns in to. I’m just by myself again, the whole world freezes and then I just made another shot. I feel good, I know its joy, when it comes out of your hands you know it’s [the ball] going in. It feels so right, it feels good and I’ve seen that ball fly out of my hands ten thousand times so I know when it comes out [of my hands] and it’s going in, for me that’s joyful. (Rick)

Rick’s ability to recall detail and tell his story is noticeably effortless. Whilst closing his eyes, he aptly recounts specific details like he is within the game. He relives his experience of ‘being in the zone’ with his whole body. He often shifts in his seat, uses his hands to exemplify a specific point and smiles. He emphasises comments like ‘it feels so right’. His narrative demonstrates a combination of goal achievement, a receiving of kinaesthetic and external feedback, the

transformation of time and a balance of calm and concentration. There is a loss of self-consciousness, when he describes how ‘it all just seems to be a blur’ and then ‘it was just me, with my ball taking the shot’. This indicates the pressure of the shot does not factor into his perceived ability to achieve the task (Csikszentmihayli, 2004, 2008; Jackson & Csikszentmihayli, 1999). He is experiencing sensory pleasure and this can be seen in his final statement ‘it feels so right, it feels good...so I know when it comes out [of my hands] and it’s going in, for me that’s joyful’ (Rick). However, there is more at play here in this personal narrative. If the experience is interpreted using the circuit of BRP (Wellard, 2013) his life experiences of watching Michael Jordon become important. They have directly influenced his pre-conceptions of basketball. Moreover, his comments present an enlivened experience that is shared with others in the basketball community (Woodward, 2014, 2016). Rick comments on the crowd and his team members – they are not predominant in this example, but nevertheless, he is aware of their presence. Of more interest is his focus with his opponent. He states: ‘The ball comes into my hands, there is a big guy guarding me and I receive, pull out, then step back, and he goes the complete wrong way and I pull up to make the shot’. Rick’s success, and the enlivened bodily experience of pleasure of being able to take the shot, relates to the relationship he has with his opponent. He speaks of the opponent being ‘big’ insinuating his achievement of passing him is significant. Rick also comments to the actions he executes that subsequently affect his opponent’s movements ‘and he goes the complete wrong way’. There is a significant role played by Rick, the opponent, the crowd and his team members in this enlivened experience. This is built on sensory pleasure, but also sporting habitus (Ishihara, 2011; Shilling, 2008) and the role in the preservation of the discourse of a basketball lay-up (Cherrington, 2016). Why did Rick choose this experience to share? For example; The 20 seconds left on the clock, the individual player saving the day, and the reference to the importance of practice to reach the required skill level. Each part of his pleasurable experience can also be related to the performative social culture of

basketball (Cherrington, 2016). It is not the sensory elements in isolation that bring him pleasure here, rather the intricate interplay of conscious and unconscious socialisations that shape this pleasure. Rick, over the eight months of observations, spoke of being a leader, his family having a sporting culture and his desire to self-improve. He provided an example of googling ‘how to get cut’<sup>11</sup> and he experimented with homemade training programmes and diets. His ability to ‘be in the zone’ here certainly relies on his sensual pleasure, but more than that, it is also his desire to role-model and ‘live’ this specific type of basketball body and belong to this basketball community. The respective living and creating of Rick ‘the basketballer’ is enfleshment.

Ruby provides a different experience to that of Rick, and her example is used to here to exhibit the connection between spirituality and movement pleasure. She speaks of the joy of surfing:

It's the end of summer, I'm out at the beach and I'm surfing. It's just me but I'm sharing the water with two other people miles down the beach. The water is cold, as per usual, and it is so calm and so still, and even single time I put my hand down into the water – you know when you are kayaking across a really smooth area and the ripples just come out from around you – that's how still it was out the back. Paddling over the waves, out the back and then calm [she pauses]. It is so calm and so peaceful [sighs, breathes deeply]. You kind of feel it inside you when it is like that, when it is just you, and the ocean. It is hard to describe, it is almost like a combination of love and peace and I guess you feel pure. Just pure. You don't feel that feeling anywhere else, another reason why I prefer individual ‘non-sport’ sports because it's always just me, you don't need to worry about anything else, or what anyone else is thinking, cause it's just you, and if you screw up, if you face-plant off the front of your board then it's your own fault and you can laugh about it and paddle back out. The competition is with you to catch the next set. It's a good time to reflect on the environment during the wait. You don't over-think the paddle, it's just the one, two, three then pop up and then it's just that pure stoke. You are just carving across the face of a wave. My body feels charged but loose. If that makes any sense! Oh I love that feeling! They are complete opposites but your body is charged because it is responding to the wave and because waves aren't the same, every single one isn't perfect,

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<sup>11</sup> ‘Cut’ is an expression used to describe a ‘chiseled’, muscular, lean body. For example, ‘he is cut’ is used to describe a man with this physique.

it doesn't barrel the same way, so you respond to the wave and to every movement, the board and then it's loose because your body knows what you want. The relaxation of what it is to be there, you paddle in, they're not 20 foot barrels, you are just feeling loose, free, you don't need to worry about anything. If you fall, if you face-plant, if you fail at a trick, it's all-good, it's just water. (Ruby)

Ruby articulates the centrality of her bodily feeling by stating, 'the water is cold', 'I put my hand in the water', 'pop up'<sup>12</sup>, or how her 'body feels charged but loose' indicating the presence of the physiological sensations of the movements. Simultaneously she speaks of her environment, her spirituality and her belonging to the ocean:

It is so calm and so peaceful [sighs, breathes deeply]. You kind of feel it inside you when it is like that, when it is just you, and the ocean. It is hard to describe, it is almost like a combination of love and peace and I guess you feel pure. Just pure. You don't feel that feeling anywhere else. (Ruby)

The spirituality she alludes to here is her value on the holistic feeling of love and being at peace. The calm and the still is felt inside her and makes her feel at her most natural, her purest joy. The amalgamation of these factors indicate Ruby is experiencing 'being in the zone'. Ruby's experience here is representative of Daly's (2004) claim that an awareness of self can enable peace, joy harmony and self-worth. However, like Rick, the sensory pleasure and spiritual meaning that Ruby describes are only part of the cycle of BRP (Wellard, 2013). There is more at play here. She states, 'the water is cold, as per usual' suggesting there is an element of preparatory anticipation connected with the temperature of the sea. During her reflection, she states 'you don't feel that anywhere else' which positions her surfing as a 'non-sport' differently to other experiences of movement she has had. Correspondingly rating this movement experience above others, because it *means* more to her. Lastly, the terminology she uses: '*carving*', '*charged*', or the feeling of '*pure stoke*' are all examples of Ruby's enculturation into the surfing

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<sup>12</sup> To 'pop up' is a surfing term that refers to the swift, singular movement required to move from the front lie position paddling over the lip of a wave, to the crouching position required as the board moves down the surface of the wave.

community. Both Rick and Ruby's experiences here, are examples of the complexity of an enfolded pleasure. Foucault's technologies of power can be seen in their individual desire to conform to the normalising discourses that shape their respective movement environments (Foucault, 1980b; Markula & Pringle, 2006; Shilling, 2004). This is the very reason why Woodward (2016) uses the enfolded body and 'being in the zone', to acknowledge unconscious political and social forces like the ones in these examples.

Unknowingly, when asked to recount their experiences of the joy of movement, most students responded with descriptions of 'being in the zone'. This is a pivotal finding. However, it became apparent that these narratives were often *outside* of the physical education space. The students clearly linked their movement pleasure to 'being in the zone', so was it possible to experience this in physical education? If so, what did that feel like? As Rick and Ruby's examples have been used in the first part of this discussion, a decision was made to continue with their stories here. This has been done for consistency, having used their experiences of 'being in the zone' earlier. Ruby was asked if her experiences outside physical education were the same as those within. She commented that the environment was distinct, so it encouraged a different feeling than that of her movement outside physical education:

In PE it is a charged environment. You have 20 plus people all around you doing their thing and it's almost like a hive mind [referring to bees in a hive] instead, you get different feelings associated with working together and all being active. You do get the same feeling, but the environment is different. Like you still get joy from...movement but it tends to be related to other people as well. I want to succeed as a group, I get joy from the group, I belong to that class. So often I get lost in the moment because I feel part of a bigger thing. The social side [between the joy of movement in PE and sport] makes a huge difference because in PE there is a lot more opportunity to have fun, relax and be social, and you learn as a group. (Ruby)

Likewise, Rick talked about how joy is more about a team effort in physical education.

In sport, I can show others how good I am, I get joy in that, but in PE I like to help other people, it's different. I don't need to excel myself at the start, and that's not what PE is

about. So, dance for example, I know I'm not great at dance [laughing], pretty shocking; but I really focused on leading and modelling, instead of the physical, because you can learn the physical skill by myself anytime if it came to that, but when it comes to other people they may not be able to do that. It's more about our class than me. When you think about sport, you can be the best player in the team, you may carry the team, and that might make you feel good, but in class, in dance, you can't just be alone, you have to work with others, and there is a build up of trust and skill and that's more important than you being good. In sport, everyone is there because they want to be there, and they want to play that sport and in PE it might take ages to get everyone involved or not hating dance. You may take 2 and a half weeks to convince someone to try a new move, or convince them it could be fun.

Ruby similarly spoke of the variability of interests and abilities of the group in physical education and how she likes different forms of movement:

I also like different things and PE allows that, and I like movement that I can relate to for joy, like dance for example, which is expressive and tells a story. You also go on the journey with others, the rise and fall, you go up with others and you go down with others [in the learning process]. You can also help to pick them back up when the mood is really down, and be a part of that. You have different personalities [in the class] and a dynamic environment. You have people that are good and shy, people who have interesting skills, and people who are terrible and people that think they know everything. You don't have that same mix in sport, because you are grouped based on how good you are at one specific skill, or you choose that sport. This is what makes PE unique and joy in PE unique.

Both Ruby and Rick identify that social elements of 'being in the zone' can facilitate movement pleasure (Woodward, 2009, 2016): 'You can also help to pick them back up when the mood is really down, and be a part of that' (Ruby). This supports the progression from flow theory (Csikszentmihayli, 2004, 2008; Jackson & Csikszentmihayli, 1999) to 'being in the zone' that distinguishes the social element of a creative and learning experience (Woodward, 2016). Subsequently, this idea has been further explored. These conversations clearly portray personal understandings of movement pleasure, however both insinuate that pleasure and movement meaning in physical education is centred on relationships. Perhaps this is a direct result of *Strand*



*C: Relationships* in the *NZC* (Ministry of Education, 2007) or the normalising of the ‘teamwork’ discourse apparent in the pedagogical models that dominate teaching and learning in Aotearoa (Ross, 2008). The ease of recalling experiences of kinetic pleasure outside physical education should not be overlooked. Speculatively, could it be that in the need for credibility (Booth, 2009), and despite curriculum intentions (Culpan, 1998), physical education in Aotearoa has cultivated only two thirds of Arnold’s (1979) dimensions? (p35). The greatest moments of ‘being in the zone’ or flow, are when the body is stretched to its limits. A combination of a challenging goal and our willingness to complete it provides the environment where we do not simply participate in an optimal experience, but we create it for ourselves (Csikszentmihayli, 2008; Woodward, 2016). Perhaps physical education does not allow for students to genuinely create and make movement meaning? Despite spirituality’s inclusion in Hauora in the *NZC*, opportunities for spiritual meanings in movement seem marginalised in physical education because of the dominant discourse of ‘teamwork’. The findings suggest there was a dominance of models based practice (e.g. observations exposed Hellison’s Social Responsibility model (Hellison, 1995) and Teaching Games for Understanding (TGfU) (Bunker & Thorpe, 1986) as two examples). Perhaps this constant use of models-based teaching limits affective practice that does not fit the model being used, such as spirituality, meaning-making and sensory pleasure. There was also a focus on assessment connected to these models (e.g. observations exposed NCEA assessments on skill-learning, teamwork and social responsibility). Accordingly, it could be implied that the fostering of genuine spirituality and movement meaning has been reduced to social responsibility or fun (Lodewyk et al., 2009). This is not to say that individual experiences of ‘being in the zone’ are of more worth than those experienced socially with others. It is important to consider that ‘being in the zone’ (Jordon et al., 2017; Open University, 2014; Woodward, 2016) was originally projected to better include the social and relational aspects. Nevertheless, it is interesting to note that experiences of ‘being in zone’ related more to social or group pleasure and meaning, rather

than individual pleasure and meaning in physical education. Students seemed more inclined to share experiences of pleasure from teamwork within physical education. Leonardo exemplified this enfleshed social pleasure in physical education. He perceived his ability to bring about the joy of others as a major contributing factor to his own joy:

It just brings a smile to everyone's faces, and it kind of makes you forget about all the things, the hindrances, and the problems that are in your life and you just get away from it for that split second or hour and it is just feeling free. I think people need that and it is so good to relax a little bit. It's like a mini vacation. And then they can come back to it [the task or reality] with a clear mind. I like my actions giving that to them. (Leonardo)

Leonardo (above) and Rick's (p.112) comments are examples of de Coubertin's notion of altruistic joy – procuring movement pleasure for the humanitarian rewards received by effort and humility (Müller, 2000). What seems apparent here is the acceptable status of this form of pleasure in physical education. Students who exhibit the socio-cultural characteristics of 'teamwork' behaviourally conform to the pleasure intent in the junior levels of the *NZC* (Ministry of Education, 2007). This is not to say that this is either a 'good' or 'bad' thing. Rather, an acknowledgement that through sophistication of anatomo-politics of discipline and bio-politics of control, this exhibition of pleasure is both desired and rewarded (Foucault, 1979a, 1980b).

#### **5.4 Enfleshed pleasure and pain and the significance of the katastematic.**

The findings indicate that students have enfleshed experiences in physical education (Woodward, 2016). Students make sense of these experiences, either as an individual or as a group and this consequently, shapes their understandings of movement pleasure. This is difficult to gauge or measure, as these are unique experiences. However, these enfleshed experiences expose the multifarious relationship of pleasure and pain. These have been interpreted using Epicurean

theory, specifically the concepts of katastematic (static) and kinetic (active) pleasure<sup>13</sup> (Bergsma et al., 2007; Gordon, 2004; Rosenbaum, 1990):

We could run in the mornings and I'd love it. You know, with the sun coming in, feeling warmed, and feeling alive, being me. It does kind of suck when it's frosty, and you're running and it's negative five and in a singlet! [laughs] I would put my jumper on after and couldn't feel my skin at all! But it's almost like no pain no gain and I kind of like it. It feels really satisfying when you come in and you hurt and it feels like you have left everything out there, your mind is good, calm, clear. (Ruby)

There is an obvious paradox of pleasure and pain here. Csikszentmihalyi (2008) states that bodily aches, stress on the lungs, dizziness and fatigue can lead to someone's 'best' race of their life. Likewise, Atkinson (2016) explains the ironic pleasurable suffering during fell running (mountain running) is one of the reasons people partake in the event. On examination, Ruby personifies Epicurus' depiction and organisation of one's pleasure states (Amicus, 2011; Colang, 2011; Epicurus, 2015b). She positions *khara* (joy) over *hêdonê* (physical pleasure) by expressing that her *algêdône* (pain) and *pathê* (physical sensations), are necessary pains to achieve her calm state of mind, Hauora and joy of 'feeling alive'. This example portrays the belief in Epicurean times, that spiritual happiness was of a higher worth than bodily pleasure (Gordon, 2004). Furthermore, this supports the notion that katastematic pleasure is desired over kinetic movements. The findings of this thesis suggest that kinetic pleasure is sought; however, it is done so for holistic wellbeing, not necessarily gratification. Regardless of individual meaning, the understanding was enfolded and prioritised katastematic pleasure. The finding was representative amongst the wider group of students. For example, katastematic pleasure could be seen in a statement directly opposing that of Ruby's meaning of movement pleasure and pain:

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<sup>13</sup> Katastematic pleasure is a pain free body (*aponia*) and the tranquillity of mind (*ataraxia*), and could be compared to a state of wellbeing. This form of pleasure was highly valued. Kinetic pleasure was experiences above and beyond this state, for example, joy (*khara*). For more, see glossary of terms and 3.5, 3.6, 3.7.

PE on a cold day sucks ass. I don't want to go outside, I'm not really a runner or a winter sports person. I get that it may be a good thing for you, but it doesn't feel good, it hurts your chest and lungs. (Ian)

Ian is unable to relate to a frosty run. There is no bigger meaning for him, no warmth of the sun on his face, no feelings of the appreciation for life. Nevertheless, Ian, still prioritises his katastematic pleasure. His comment 'not really a runner or a winter sports person' is enfolded. Subsequently his pleasure is dependent on *not* partaking in these events. Ian's *Ataraxia* and *Apona* can only be upheld if he does not partake in running on a cold day. His prioritisation of sense in the enfolding, 'it doesn't feel good', outplays other reasons to be involved. He struggles to see the relevance and worth. Even if the physical educator is motivating and the class is encouraging, this physical act will not bring about a kinetic joy of movement for Ian. This is because he does not have katastematic pleasure. Namely, it is feeling the physical pain in his chest and lungs that prevents his katastematic pleasure. Yet it is also his spiritual understanding 'I'm not really a runner or a winter sports person'. Furthermore, the mental and emotional conflict of what that feeling means regarding societal expectations 'I get that it may be good thing for you'. These all contribute to the enfolded lack of katastematic pleasure. The interplay between katastematic and kinetic pleasure is not always straightforward. For example, Lucy commented why running resulted in pleasure for her:

Because I think that if I don't go for that run...that might be bad for me, but then when I go for that run, like when you finish you are like, 'yay' that's contributing to something more, like something overall, my fitness. That's what sometimes brings me joy, not always the run. Like the teacher might say we are doing this, which is not great, but it might be good for us, or teach us something.

This is an example of Epicurus' katastematic pleasure, intentionally enduring pain for a more pleasurable outcome. Lucy knows that she may not enjoy the run, but runs anyway. Therefore, the pleasure and joy she receives from the outcome of the fitness and the body, supersedes the temporary pain of running. Lucy also alludes that she prioritises the physical education teacher's

instruction, and the learning, over her kinetic pleasure. This is an example of Lucy maintaining her katastematic pleasure by conforming to school and NCEA requirements as she understands the results of not doing so (failing or misbehaving) will be worse than partaking in the ‘painful’ movement task. Therefore, it is political and social discourse that shapes Lucy’s pleasure and pain. She exhibits both a physiological (for cardiovascular fitness and weight loss) and sociological obligation reason to run (Crawford, 1980; Kirk & Colquhoun, 1989). These displays of healthism<sup>14</sup> are another example of Foucault’s culture of self and disciplining docile bodies (Foucault, 1977, 1980b, 1982). She displays a desire to run to take care of herself, self-regulate, and meet societal expectations.

Tewano, provided another example of the importance of katastematic pleasure. He suffered a knee injury during the eight months of observations. This subsequently prevented his involvement in his sport (rugby), and his involvement in physical education. This exposed how it was not only a physical pain, but a spiritual and social pain that he was experiencing:

I did my MCL and it is so shit. I am out for the Rugby season, gutted it happened in winter aye. I can’t do anything and it sucks. I can’t move it, can’t train, ugh [he is visibly upset and disappointed]. That is everything [rugby] to me, and I can’t do PE, I feel like I’m just sitting out now. (Tewano)

This movement meaning was connected to belonging to his team and rugby culture. The lack of movement exacerbates his frustration. Consequently, the pressure of having to perform rehabilitation exercises, for him is like ‘work’, meaningless movement, that he knows he should complete, but struggles to find the motivation to do so:

It is really hard not moving. I want to move again...I do have the exercises, but I have been a bit bad with them aye, it feels like work. I should probably do a bit more. (Tewano)

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<sup>14</sup> See glossary of terms.

His movement meaning, his love for rugby, has been removed, and this is affecting his ability to appreciate any form of movement, or stay motivated to perform strengthening exercises or participate in physical education. This is evident in his comment ‘I want to move again’. Consequently, he does not consider these other movements, including that of physical education, ‘real movement’ because they are not part of rugby. Prior to this event, he was a very active and enthusiastic member of his class who positively approached movement, engaged with others and was motivated. Tewano’s experience here, from an Epicurean framework, would interpret that his inability to sustain katastematic pleasure (as a state of Hauora) due to his physical, spiritual, mental and emotional pain, is preventing him from experiencing joy (*khara*) or kinetic pleasure (Konstan, 2012). The injury itself causes physical pain, but there is also pain felt from not being able to attain goals, the thought of time it takes to rehabilitate, or perhaps even thoughts of being not selected the following season. There is further complexity attached to the sport of rugby in Aotearoa – the disciplined political body that represents masculinity (Hokowhitu, 2003, 2004b; Longhurst, 1995; Shilling, 1991). Strength, ability and physique are all seen as measures of success and worth. Therefore, injury in these regards is a failure.

The findings of this thesis showed that students prioritised friendships and a sense of belonging over their movement pleasure. This relationship between katastematic and kinetic pleasure was to avoid anxiety (Amicus, 2011; Colang, 2011; Epicurus, 2015b). Consequently, suggesting just like pleasure, pain is enfleshed in the same way and therefore not just a physiological sensation. This finding has been explained using katastematic pleasure and the idea of Kretchmar’s (1975) ‘sweet tension’.

### **5.5 A social ‘sweet tension’.**

The findings revealed that ‘pleasure’ and ‘pain’ in physical education tended to centre on the wider social and political elements of learning e.g. social belonging and acceptance. These

pleasures and pains were identified and discussed more than physical pleasure or pain. Students did not seem to need eccentric experiences of movement to create meaning or experience pleasure. Quite often pleasure was found in the opposite – the smaller, more spontaneous movements. These were often not part of the ‘lesson’. Leonardo describes how experimenting with new movement can bring about new joys or embarrassment:

...when I...perform something that, like, people don’t expect, like in dance most people know some of those [common] moves, but when you throw something new into it and people go ‘what was that!’ and they are surprised by it and I really like to do that, it makes me really happy. But sometimes it doesn’t work and you look a bit of a dick.

He can be seen in Figure 8 playfully dancing for his peer group. They assume the role of the audience and observe his performance. Leonardo steps towards the line of boys in time with the music, like a form of stomp<sup>15</sup>, but light on his feet. He interchangeably pronates and supinates his raised hand in time and connects this movement to that of his head. He makes intermittent eye contact with his peers and smiles. He constantly senses his environment and responds to this. For example, he has picked the right time to engage in this act, the teacher has stopped teaching, and there is a short break before they rehearse the routine again. All four boys are relaxed.



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<sup>15</sup> Stomp is a form of percussion, originating in the United Kingdom, that uses the body or ordinary objects to create a performance using rhythms.

*Figure 8: Leonardo performing for his peers.*

This display of risk has been interpreted using the notion of Kretchmar's (1975) 'sweet tension' with a social twist. Kretchmar (1975) uses the term 'sweet tension' to explain a feeling produced by a combination of possibility and performance. Here, an ambiguous feeling is produced by the undetermined success or failure of the task (the tension). This allows the student to engage with the environment to try to achieve it (the 'sweet' pleasurable experience). The important part of this process is the cut point. Kretchmar (1975) states the task is neither seen as 'achievable' or 'not achievable' but *possible*. A certain physical skill set is required to transport the task from 'impossible' to 'possible'. Therefore, a mover's perception of the physical task being 'possible' is required prior to attempting the task. For example, if a person cannot connect racket to ball in a social game of tennis, they are unlikely to experience a moment of 'sweet tension' in a tennis match with colleagues, because they lack basic physical skills to even consider the task 'possible'. However, if a person has had moderate success, can hit the ball 60% of the time, enjoys the environment, and views their tennis playing ability as reasonable, then they would be more likely to experience 'sweet tension'. This is because they have the physical requirements to begin with, so perceive the task as 'possible' and correspondingly an opportunity for success and pleasure. Cogitating Leonardo's experience, Kretchmar's (1975) 'sweet tension' is an enfolded social gamble. Kretchmar (1975) focused on the physicality of the body for a corporal success, however here Leonardo willingly seeks the feeling of social vulnerability, uncertainty through a movement based context. This could lead to success or failure (Standal & Moe, 2011). When an Epicurean approach of pleasure and pain is applied to this concept, 'sweet tension' is helpful to interpret the feelings of pleasure. For Leonardo, the desire for pleasure through performing these alternative movements surpasses the possible rejection he could face if he is 'uncool' by peers or 'off-task' by his teacher. In this example, Leonardo is successful and this results in pleasure and



belonging. This initial risk has not only resulted in immediate pleasure as it is experienced, it results in further opportunities for pleasure. This is confirmed by his comment:

...if I have had a good experience trying new things I then try more, and I continue to feel like that [joyful]. (Leonardo)

Further observations of Leonardo's movements supported this. The more pleasure he received from his moments of 'sweet tension' the more social risk he took with his movements. In Figure 9, Leonardo is attempting a new dance move. However, this time he is so engrossed in the movement, he has no idea of his group behind him. This time he does not seem to move this way for a result or a laugh. He does not really care if they are watching. The initial reaction of group members is to laugh, comment and point.

This guy! (Bob)



*Figure 9: Leonardo attempts a new move, Lucy, Bob and Peter look on and point.*

Then, when they realise he does not care, inquisitively, the group members try the movement themselves. This move ends up being incorporating in the dance routine. There are three important points to this moment of social 'sweet tension'. Firstly, these movements are spontaneous and playful. Secondly, they are used to assist with social belonging. Lastly, if these opportunities are socially successful, further, more daring expressive movements are attempted and normalised.

## 5.6 Conclusion.

These findings have led to the understanding that the use of etymology in the literature review, which shaped the starting point for interpretation cannot explain the whole picture. The initial understanding that the joy of movement could be ‘a physical movement that engenders a feeling of pleasure and delight’ seemed to encapsulate the necessary components for an understanding of movement pleasure. Conversely, this now seems to be an over simplification of a multifaceted web of sophisticated elements. There is a difficulty of generalizing an exhibition of movement pleasure to the word physical, and it seems a tragedy to do so. This chapter has articulated three key findings:

1. Firstly, the joy of movement in physical education is enfleshed. It is not experienced simply as a feeling or state of mind, but rather a combination of physiological and psychological factors that are shaped by the space, time, context, social and political parameters in which they occur.
2. Secondly, the student’s experiences resembled clear characteristics of flow. On deeper investigation, Woodward’s (2016) conception of ‘being in the zone’ seems to better encapsulate the social, environmental and enfleshed components of their movement pleasure. These experiences of ‘being in the zone’ were easy to recall, and this tended to relate to movement experiences outside of physical education. Within physical education, enfleshed experiences of pleasure commonly resulted from socially ‘being in the zone’ with others.
3. Lastly, katastematic pleasure is necessary to experience kinetic. Epicurus professed that we should pay close attention to our feelings of pleasure and pain and that pleasure, *hedone*, is intrinsically valued and the sole importance to life (Bergsma et al., 2007; Inwood & Gerson, 1994). For the most part, the findings of this thesis indicate individual actions are directed at achieving pleasure and avoiding pain. Students, despite their individual

meanings of movement, prioritised katastematic pleasure. This was particularly evident in unfamiliar or risky social situations where students prioritised and balanced the pleasure of friendships and a sense of belonging to the group. Leonardo's moments of 'sweet tension' were used as examples of how he experienced the joy of movement through a gamble of this katastematic pleasure.

## Chapter Six:

### The box step, and the institutionalisation of movement.

*‘To contain, to beat, to whip’*

#### 6.1 Introduction.

This chapter, the second in findings and discussion, uses the analogy of the ‘box’ to highlight how the institutionalisation of movement has played roles in pairing pleasure with success. Consequently, the chapter identifies four key findings:

1. The language used in movement has contributed to the acceptance, ensconcing, and normality of the institutionalisation of movement.
2. The institutionalisation of movement in physical education continues to shape pleasure. In institutionalised movement in physical education, joy was linked to the success of performing skills and perceived ability.
3. This normalising discourse gives rise to the notion of the ‘Other’ and further contributes to how enfolded pleasure is understood.
4. Epicurus’ void is played out with the notions of the ‘Other’ and joy to reveal that the space in which the movement occurs plays a significant pedagogical role in how this is experienced.

These findings have been discussed below.

#### 6.2 The box step and the box: The institutionalisation of movement language.

During the observation period, and as a part of the dance unit, the students learned to perform the box step. The box step is a pattern created by stepping around a square shape. Figure 10 shows Bob and Lucy learning to dance the box step.



*Figure 10: Bob and Lucy dancing the box step.*

When the students requested to learn formal dance, it was because they would be able to use the dance at their school social later in the year. They wanted to be dressed up, promenade with a suitable partner and dance ‘properly’. At first, this was a surprise. It did not seem like social dance from the 18<sup>th</sup> Century would be considered popular at a school formal in an era dominated by hip-hop culture (Jahn-Werner, 2008). However, on reflection, given the complexity of the reproduction of power and the technology of self (Foucault, 1980b; Hook, 2007; Irerra, 2010; Markula & Pringle, 2006), it was quite comprehensible.

Etymologically ‘box’ can mean ‘to be put in a box,’ ‘to beat or whip’ or ‘to contain’ (Harper, 2017). The box step was the first hermeneutical moment of this thesis. The etymology of ‘box’ and the institutionalisation of movement emerged from the finding of student desire to learn the box step. Why did it feel unsettling that the students willingly craved to reproduce discourse that ‘contained’ movement? This notion warranted further investigation. The students watched themselves dancing on video and articulated how they felt during different dance movements:

This [the box step] is heavy because this was more complicated and it had to be one way. It [takes] more coordination with your hands and legs and head up and obviously, you can tell it's quite heavy for me [pointing to the video] cause I am slow. (Bob)

Bob was then asked to describe his body in a separate video of creative dance:

I feel like my body likes it. My body likes moving freely and it just goes with it. Does that make sense? It feels really light and it's real good. (Bob)

The language he chooses to use to describe the two movements indicates a very different approach to the box step. He uses the words heavy and slow. These responses were representative of the field notes:

It's awkward.

You're stiff.

I'm going in a circle, is this the right way?

You're doing it wrong.

You keep going the same way, repeat it again and again.

Your feet are too heavy.

Haha! Formal dance not your thing aye.

You have to do it this way to be a box step. (Field notes)

Albert stated that:

It's hard to be happy unless your good 'caus, if you stuff up a move, your feet, the beat, then they [your partner] stuff up the move and you can step on their toes, [it] makes you think you have failed that move.

Albert indicates a desire to complete the movement in a specific way, and comments on the added pressure of not letting your dance partner down. He specifically states here that the ability to be happy or enjoy the movement is solely based upon the success of being able to perform. Bob's comment of the box step having to be 'one way' and Albert's statement 'It's hard to be happy unless your good' indicate that to be successful or achieve pleasure performing the box step, the movement must be performed in the correct way. Early interpretations of the move in the book *Dancing* (Wilson, 1910) state: 'Before attempting to turn, these steps should be

practiced forward and backward in an imaginary square' (p. 109). Hence, the box step is not perceived as a dance move, but as a repetitive exercise. Of biggest interest here, are the findings that suggest the way students felt about performing the box step were representative of the etymology and the intention of the movement. The box step was supposed to be repeated as an exercise to get the steps correct (Daniel, 1999). This was reflected in the actions and comments of students: 'You have to do it this way to be a box step'. The institutionalised movement language of 'box' is evident in this comment. This connection between language, feeling and institutionalised movement is not isolated to the 'box step' as a move in a physical education dance lesson. The 'box step' or 'box-repeater' is also a move used in aerobics, or step class. This is a repetitive sequence of steps to raise the heart rate. Usually, the step instructor 'leads' from the front shouting motivational comments. The step class then copies the instructor, routinely and timely stepping on and off a box step set to a height that is personally challenging. The language used by students in dance in this research, 'You keep going the same way, repeat it again and again' could quite easily be transferred to a step class. This enfolded choice of language is reflective of the institutionalised movement, the meaning, but also the feeling. The box-repeater in step aerobics is known for being a repetitive slog, that is tough on the body and the mind. This is also not dissimilar from a more modern use of the term 'box' in movement – it is an analogy used commonly in multisport<sup>16</sup>. To 'get in the hurt-box' is a phrase used in connection with endurance events. A local NZ multisporter, Glen Currie describes what the hurt-box means to him:

I figure the 'box' is a metaphor for pain and suffering. Almost a coffin which you are in alive and each wall represents pain. When stuck in there, it seems as if the only way out is to dig yourself out. Each aspect of your body's physiology and 99% of your brain is

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<sup>16</sup> Multi-sport consists of numerous disciplines linked together in one endurance event. For example, mountain running, kayaking, cycling make up one of New Zealand infamous multisport events – the Coast to Coast.

telling you to stop, however 1% of your brain seems to override this and makes you keep going. It's a dark place. (G. Currie, personal communication, March 2017)

Comparably, this understanding of the term used in movement similarly connects 'box' to harm, hurt, pain and constriction. Again, it is an interplay of etymology, institutionalisation of movement and feeling. Admittedly, this may seem abstract, however the role of language that is identified by the 'box' here is central to the point being made. Gadamer (2014) maintained that in language, the spoken word became void, and was surpassed by its meaning (Freeman, 2011). Consequently, it is actions and interpretations that entrench the discourse, concomitantly experiencing and making it history. Without initially realising the significance, the findings illuminated the 'box step' as an example of this and on further investigation revealed two additional ways box is used to normalise submission in movement experiences. The language used to normalise discourse directly relates to the institutionalisation of movement pleasure. Hence, these three examples commending pushing through the 'pain' of the box. In this case, for the pleasure of increased skill and socially belonging at a school formal, the pleasure of self-regulated physical fitness, or the pleasure from the cognitive 'self' improving challenge of a multi-sport event.

Use of the term box is just one example of the language that is used in physical activity that projects regimented, regulated and timetabled movement. It reinforces physical discomfort as a negative feeling, a pain that we ought to embrace to punish and shape our bodies (Armour, 1999; Kirk, 1992b; Shilling, 1993b). Subsequently there are fitness classes, boot camps, and we 'work-out' (Markula & Pringle, 2006). Tinning (1997) claims that these institutionalisations are representative of a performative culture, which is dominant in physical education. There is talk about the 'training' of the body or plans for improvement (Howson, 2004). As Wright (2000) and Wright and Burrows (2006) state, physical education is heavily shaped by society's want to 'work' on the body – which relies on a combination of appearance and skill. Just like the



etymology of the box step, we whip, beat, control and maintain our bodies. This positions physical activity and movement as a cure or an intervention to a problem (Sheets-Johnstone, 2014). As Burrows (2010) claims, these problems are often perceived as ‘poor health’ or ‘obesity’ agendas that require intervention. The language used with movement often reflects a singular movement understanding, representing moving as a painful exercise. This was observed over the course of the eight months of observations. Statements such as ‘*just* one more rep’, ‘*push* through it,’ ‘no pain no gain’ were used. This was not specifically connected to teacher instruction or language used by staff. It seemed innate and part of the students’ culture of movement, the culture to ‘perform’.

During a physiology lab, students were encouraged to explore the agonist and antagonist muscles in their bodies and asked to feel which muscle was required in the action. The activity required sense to feel the muscles response to the weight, however the language used by the students did not reflect this.

Hold it in place and feel the burn. (Sally)

You have to do 3 sets of 10 reps. (Freddie)

The language throughout the lesson focused on the technical terminology of anatomy and physiology. The uses of sense here were primarily for understanding the *function* of the muscles for an NCEA assessment. The institutionalised movement was used for knowledge and was prioritised over the sense or personal meaning.



*Figure 11: Bob in his physiology lab identifying the agonist and antagonist muscles.*

Another example of this can be seen in Lucy's explanation of her joyful feelings of movement:

I am running and I am...feeling good, well I have my music in and that helps me get through it. I sometimes don't want to do it, but when you start you realise it's good for you to keep going. Then when I push myself, I think 'ok I am tired now but I am going to run to that next bridge or that next thing and then I run and I do it and then I feel so good that I did it. If I don't push myself then I am not going to improve, I won't get better or fitter, so then I might walk [for a bit] and then go properly again. (Lucy)

The language used by Lucy infers consequences of pain and work. She wants to take her mind off the senses. This is done by listening to music 'to get through it' or setting goals to escape feeling 'tired'. Lucy speaks of the desire to run, not for pleasure but because she realises 'it's good for you to keep going'. This is an example of Foucault's (1979b, 1980b, 1982) self-regulating, self-disciplining and self-controlling body as a consequence of bio-power. It is also an example of how 'sportified' movement in physical education is still focused on paradigmatic structures of performance, athleticism, and healthism over the social, cultural or political body (Crum, 1993; Tinning, 1997; Woodward, 2009). The language that Lucy uses to describe her thoughts and feelings about running clearly indicate a binary positioning between how her body should behave and what she may want instead. For example, her use of the phrases 'you realise

it's good for you', and 'if I don't' insinuate that there is an element of external control over her decision to run. This supports the arguments of the body as a product of the cultivation of self (Wright, 2000), or a culture of self and the mechanics of power operating over our bodies (Foucault, 1980b, 1980c, 1982; Irerra, 2010). Thus, to be successful in movement is to be skilled in movement according to the perception of what this means; namely technocentric, sportified, biological and performative (Tinning, 1997). Furthermore, comments such as 'and then go properly again' insinuate that walking, and pausing the run was not considered an appropriate or worthy form of 'exercise'. Here walking is perceived as a functional movement in comparison to her exercise (running). There were several similar examples that supported the notion that functional, routine or structured movements were often perceived as 'tasks' rather than 'movement experiences'. This was not only present in physical education, but was modelled in the student's wider lives connected to functional movement.

Skateboarding, was initially perceived by Earl as a mode of transport, not as a form of movement. Only on further questioning did he connect this with being something more than a functional mode of transport:

Researcher: What do you do for your movement in your life?

Earl: Probably work I guess. I guess you could consider that because I am moving and sorting freight all the time and moving all around different places.

Researcher: So, you talked about moving and work and stuff, do you do anything like recreational for movement? Do you walk or run or go play at the playground [laughing] or skate?

Earl: [cuts me off] oh yeah, I skate! [It is as if he has not considered skateboarding as recreation or movement, more like transport] 'It's more like for time constraints like after school and stuff and being able to go to places because of the time that I finish school to when I start work it kind of takes a long time [getting to places] so with the board it gives me time to be able to go way more places than if I was just walking.

When Earl was asked to think about how he felt during his skating, he articulated a response that indicates that his movement meant more to him than basic function (even though this was not his first response):

- |            |                                                                                                                                                                                      |
|------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Earl       | Today, [gets excited] I was skating from school down to my dad's work and the wind was pushing me, so I didn't have to really push and...it felt pretty good. It was pretty awesome. |
| Researcher | What was your body feeling?                                                                                                                                                          |
| Earl       | Well, I was listening to music too, so I guess this kind of helps, like you just go along with it. I'm like freeing my mind as I'm doing it. My body responds to the board.          |

This indicates that despite skating being meaningful to Earl, his preconception of skating was function, not movement pleasure. He related his skating to being a time saver, 'it's more for time constraints'. This is an example of the institutionalisation of movement, where movement is perceived as important for function and efficiency (Tremblay, Esliger, Tremblay, & Colley, 2007). Incidental movement<sup>17</sup> has reduced within our lives to increase efficiency, and in this regard movement is often perceived as inefficient (Tremblay et al., 2007). For example, we can change TV channels without moving. We do not need to physically travel to collect a DVD. We can order our meals from our cars through a window and we can ride a travelator instead of walking (Tremblay et al., 2007). Supermarkets have avoided the need to travel to local butcheries, grocers, bakers and specialty goods stores. Instead of incidental movement being a pleasurable experience, it is viewed as uneconomical (Tremblay et al., 2007). In turn, this is now institutionalised and movement pleasure is often not associated with these types of functional movement.

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<sup>17</sup> Incidental movement is any small form of movement that one partakes in during the day, all of which contribute to the overall level of daily activity (Tremblay et al., 2007).

### 6.3 The commonality of institutionalised movement and success as joy.

The findings of this thesis showed that in institutionalised movement in physical education, joy was linked to the success of performing skills well:

I think in badminton you feel more happy when you execute a set sequence of moves perfectly, whereas in dance, I feel like if you *feel* like it looked good to you then you feel good about it. Like in badminton if I think I didn't perform the shot right...even if you still may have gotten the point, then it is still not done right, but I get happy because I got the point. In dance though, I was *feeling* and that was the important bit, and it may have looked good as well, but it was the feels. People can look at you like you are weird or good – but if it feels right and I think it's good then that's good for me'. I think if you are skilled you are seen to be good at PE. (Leonardo)

Leonardo comments that, he felt 'happy because I got the point' despite the feelings in his body suggesting he may not have executed the skill well, or it felt awkward to do so. This links pleasure to performative success. In this case, the success is scoring a point in a badminton game. This was related to needing a specific skill set or performing a specific way:

- Bob: The badminton unit was more sports [emphasizes this] like it was more, um how would you describe it, like *work* and do the *skill*, and like dance is more *movement involved* than badminton.
- Researcher: Movement involved? What do you mean by this?
- Bob: I guess it allows for different stuff, ways to move and it's not as strict as a, like, sport.

Bob here indicates that the rules and regulations in sport require you to move in specific ways, whereas an expressive context allows more freedom of movement. He chooses the words 'work' and 'skill' to describe the sporting context of badminton. Rick similarly commented on how winning and success led to his pleasure:

When it comes to a 'sport' like badminton, I find I am different, it's an individual sport and that makes it more, but I can get really agro [aggressive]. I am competitive and when it comes to winning, I am not going to lose. I don't play many individual sports, and when I do, I rise to the challenge, it's reaching within and finding the challenge, but that is all

about winning, that is success. In sport, I want to get better, to win and that's the competition and rules and skills... I really liked developing and feeling the fine skills, like wrist flicks and things like that and that's what made me happy, but you do that to get a better shot, to win.

He specifically mentions the joy from experiencing the fine motor skills of badminton shots, however this was not for the sole purpose of sensory pleasure from the wrist flick, it was to improve performance 'you do that to get a better shot, to win'. This was a common finding where the skill acquisition was for performance, not for the joy of executing the movement itself. Albert articulated that a level of skill was required to succeed at this:

...in badminton, you need to get everything like perfect to get a point.

There was a connection between perceived ability and success within the movement task, which indicated that moving experiences are enlivened understandings that include a preconception of what is skilled and what is not. For example, Earl related his 'middle' level of expertise with the fact it got boring:

...badminton for me was like, it was fun at the start but after a week it just got repetitive and you'd be doing the same exact movement and it would just kind of get boring...the good people liked going for longer, but I'm just in the middle.

Pete was observed over the badminton unit and showed significant progress in his skill, but he would consistently relate his growth and performance to the schedule of movements for the NCEA task. The drop shot (Figure 12) was an example of tactical play and indicated to the teacher that he could achieve the standard. It became obvious that Pete's willingness to try new skills or movements was guided by this rubric that would enable his success.



*Figure 12: Pete exhibiting the drop shot in badminton.*

This suggests the way we come to know something in movement, is not only learned but becomes our disposition, and is normalised. Earl's 'middle' level of expertise and Pete's progress that conformed to a rubric, shaped their enfolded experiences of Badminton, and the pleasure they gained from it. Freddie similarly portrays how her movement pleasure was linked to success:

- |            |                                                                                                                                 |
|------------|---------------------------------------------------------------------------------------------------------------------------------|
| Researcher | How did you finish up in your badminton unit? Why are you laughing?                                                             |
| Freddie    | [awkward laughter] I was so bad at it! I got a Not Achieved! <sup>18</sup>                                                      |
| Researcher | I thought you were going well towards the end. Oh, I'm sorry, did that impact the way you felt about it?                        |
| Freddie    | Like, I was feeling like I got better at it [pauses] and then I saw my result and thought maybe not. Clearly not my sport then. |

Freddie was not 'bad' at badminton, her performance developed greatly over the unit of work and she was fully engaged with each lesson. Her perceived success rested on her final grade 'Not Achieved'. A skilled sporting performance, that met specific criteria was required to avoid failing (Wright, 2000). She had to conform to this, to meet these criteria, and in this case, she was unable

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<sup>18</sup> *Not Achieved* as a grade level means that the student did not meet the requirements for the specific physical education achievement standard (in this case Level 2) which would contribute to a required number of credits or points over the year to receive their National Certificate of Educational Achievement (NCEA).

to. Freddie's language and impression of badminton is shaped accordingly. This can be seen in her nervous laugh and the comments 'not my sport' and 'I was so bad at it'. These all cement her interpretation that she is not 'good' at badminton. This is now enfolded and influences part of Freddie's future movement experiences and consequently, her joy. Perhaps if her experience of badminton was without the assessment or for a longer period of time this would have resulted in a different outcome.

This normalisation of what it means to be skilled is not isolated to the individual performing the skills, it is also social. Miley spoke of how movement pleasure can be moulded by other people's perceptions on your movements:

You know if your movement is bad because someone will comment on it or laugh at it. If your teacher uses you as an example, you know it's good. Then you feel good and you want to add more to the group, like in volleyball if you do something good, then you want to do more. You get more involved and stuff. But then the opposite, the other way round, you know how it should look and if it doesn't come off that way it is wrong and makes you sad.

Here Miley alludes to how her joy is reliant on the ability to 'get it right' and this is an explicit example of a performative culture shaping physical education. Impressions of others heavily impact on her ability to experience joy:

...if you shank the ball [in volleyball], or if you have a really bad dance the teacher or the [student] leader might criticize you or something, you feel bad and you don't really want to do something else or move that way.

This not only shapes how she repeatedly moves in class, but additionally shapes the way she does not. The visible movement, the movement she chooses to project, is based upon a joy of success. For the most part, this does not prevent opportunities to express and engage with alternative movements for meaning, it marginalises them:

Her left foot seems to do a tiny skip when she retrieves the shuttle. It happens consistently, and it is just before she bends down to pick it up. She seems to dance. This movement is



in no way related to her task as a badminton player, her skill, or her role as a participant in the current Siedentop's Sport Ed, no one else in the class moves like this, or notices this - it is her 'thing'. (Field note)

In these moments, her body moves so lightly, so gracefully – a deviation from her usual comedic bounding. In this case, Miley's 'joy of movement' seems to be an elaborate cover for her real feelings, those remained in the 'box'.

Train (2012) contends that we should be moving to an understanding of diversity and competence, not performance to reduce 'non-athletic' movers feeling intimidated. He observed a reduction in performance anxiety connected to grade achievement, by instead involving students with 'I can' portfolios that focus on expanding the number of 'I cans'. This draws specifically on learning experiences of positive freedom and growth (Fromm, 1942; Kretchmar, 2006; Merleau-Ponty, 1962; Standal & Moe, 2011). Ironically, it was Freddie the 'bad' badminton player who articulated this point:

...some people just don't like moving around and they might not [react in the same way] as me to moving... but I guess if they don't try hard, have had a bad [experience], or can't do something, or don't get the chance to do it...then they never know those feelings of what it is like to actually do it. Then they never do it again, until they are made [to] or accidentally do it [themselves].

These enfolded experiences can be seen to reinforce hierarchies of movers in physical education (Wrench & Garrett, 2009) and this can either enable or prevent pleasurable movement experiences for students.

Requiring students to conform to a particular understanding of what it means to be successful in movement, simultaneously projects a singular 'joy of movement' that emulates this success. This ensconcing of pleasure can ostracise personal meaning and authentic learning, something that students were aware of as learners:

So I have an example about Maths. Our classes are streamed on maths and I didn't get in a very good class, I must have done bad on the test or something. But then, I am actually

pretty good at Maths and I loved the way that my teacher taught by letting us try different things, so I literally felt like a genius - it made me feel so good. I think that applies to movement as well. You can't just get one answer, or have one way of doing something - you aren't going to learn anything other than that one way, but that's not really learning. So if you want someone to learn something you can't say 'just do this' - you would say 'where would you start?' you have to guide people towards their own achievement or goal to make it meet who they are. If you think about a dance video tutorial it's the same idea because you don't want them picturing the person in it, you want them creating something and picturing what that is for them, that is what makes it so good. (Ruby)

This exemplifies Ruby's want for alternative measures of success, based on her embodied story of failure and success in maths. She alludes to the contradiction of being streamed by one test as a judgement of her knowledge, compared with the acceptance of multiple knowledges by her teacher. Subsequently, Ruby then relates this to her learning pleasure, and applies this to movement, stating that to accept only one way is 'not even learning'. Ruby isolates creativity and meaning-making as being two characteristics in individualised learning that increase the level of joy she gets from moving. These findings however, suggest that the institutionalisation of movement is still dominant in physical education and structures the way that pleasure is experienced. The institutionalisation of 'sporting' based games for skill acquisition or assessment are examples of this. This is not a claim that 'sporting' based games impede joy, this was not evident in the findings. However, what was clear, was the prevalence of institutionalised movement that marginalised other forms of pleasure that did not conform to this. Performative culture manipulated the way joy was experienced and this was directly connected to success and 'ability'.

Therefore, despite the epistemologically opposing humanistic curriculum (Culpan, 2000, 2005) entrenched institutionalisations of movement based on historical paradigms in physical education still remain (Culpan, 2004, 2011; Kirk, Macdonald, & O'Sullivan, 2006; McDonald, Hay, & Williams, 2008; Penney, Petrie, & Fellows, 2015). This directly affects how pleasure is experienced. The introduction of the *NZC* (Ministry of Education, 2007) provided the

opportunity to challenge the institutionalisation of movement and performative culture in physical education, but arguably still conforms to what Arnold (1968) describes as the ‘the exalted position of written work’ (p79). An example of this can be seen in the update from the 1999 HPE in the *NZC* (Ministry of Education, 1999) to the 2007 *NZC* (Ministry of Education, 2007). There were signs of an increased explicit acceptance of the joy of movement. One of the Achievement Objectives (AO’s) for *Personal Health and Physical Development, Regular Physical Activity* in 1999 read ‘*Experience and describe the benefits of regular physical activity*’ (Ministry of Education, 1999, p. 64). This was updated in 2007 to read ‘*Experience creative, regular, and enjoyable physical activities and describe the benefits to wellbeing*’ (Ministry of Education, 2007, p. 46). Suggesting that value had been placed upon ‘creative’, ‘regular’ and ‘enjoyable,’ furthermore linking these to the child’s Hauora. However, this is arguably an aberration, as across the eight curriculum levels ranging from Year 1 – Year 13<sup>19</sup>, six out of 115 AO’s use the word ‘enjoyable’, and only two of those use the term from a celebratory and exploratory perspective. Markedly, there are no senior-level physical education AO’s that explicitly edict enjoyment or the celebration of expressive movement. This was reflected by the findings of this thesis that indicated a performative ‘seriousness’ of schooling and NCEA assessment in L2 physical education:

How many credits is this worth? (Max)

Is this part assessed? (Ian)

Can I still pass if I miss that day? (Maika)

Even though the curriculum references joy within overarching statements and to some extent in the underlying concepts (see 2.7) these do not appear explicit or validated by the objectives.

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<sup>19</sup> In NZ, Year 1 is the first year of school, and students are approximately five years of age, Year 13 is the final year of schooling and students are approximately 17-18 years of age.

Perhaps this is understandable given the cultural change the curriculum was trying to achieve. Specifically, the challenge to Technocentricity and scientisation of physical education and the battles for credibility in an educational space (Culpan, 1993, 2004). Nevertheless, it still reflects the influence of neo-liberalism in education (Evans, 2014; Evans & Davies, 2014; McDonald et al., 2008; Olssen, 2004) and as a result, marginalises intrinsic outcomes of movement, such as pleasure. *The New Zealand Curriculum Framework* (1993) specifically claimed that if the nation of New Zealand wanted ‘...to enjoy a healthy prosperity in today’s and tomorrow’s competitive world economy, our education system must adapt...’ (Ministry of Education, 1993, p. 1). With a strong emphasis on economic competition in education, the justification for an unquantifiable experience like pleasure is problematic. Especially when that educational sector is directly seeking efficiency and measurable outcomes (Ministry of Education, 1993).

Consequently, the findings of this thesis suggest that although there were opportunities for students to experience joy in physical education lessons, it was not the purpose or priority. It was a by-product. This could be seen in Lucy’s experience of getting through the pain of an assessment (p.117) or the use of sense to achieve the assessment task on muscle function in the physiology lab (p.130). Perhaps this is a direct example of Ross’s (2008) claim that ‘simple pleasure and useful movement lack educational status hence faking physical education dominates present school and academic practice’ (p. 66). He contends that ‘fake’ physical education arises from the need of physical educators to focus on aspects that have a more credible educational status, such as sport education, TGFU (Bunker & Thorpe, 1986), or Social Responsibility (Hellison, 1995) rather than movement pleasure (Ross, 2008). This is somewhat of a contentious statement; however, it does hold merit in investigating. It is an example of the institutionalisation of learning in physical education, of which sport is one of the dominant foci. This was observed over the eight months of observations:

I feel like even though this is an exceptional department, I still see success in three forms in PE; Those skilled at sport, those who conform to the behaviourist characteristics of modelling behaviour that exemplifies ‘physically educated’ and those who can write well. No different than the other subjects in school, but perhaps the success or failure is a little more visible here. Imagine what it would be like at a school that didn’t value physical education. (Field note)

Train (2012) states that this is often seen in summative assessment in physical education where performance is ‘based upon vague criteria which often revolves around rewarding conformity and compliance in a system that is unacceptable’ (p. 58). Furthermore, the performative culture that shapes physical education projects student ability as the sole importance of assessment and understanding which can marginalise the learning process (Train, 2012). Despite witnessing a range of pedagogical approaches, learning activities and an inclusive atmosphere over the eight months of observations, there was an inescapable focus on credits and a ‘seriousness’ of NCEA. Assessment was prevalent, and this institutionalised student pleasure. Opportunities for the celebration of the intrinsic value of movement were marginalised because skill acquisition, does not nourish the qualities of the entire movement experience (Brown & Payne, 2009). Furthermore, it marginalised spirituality and opportunities for sensual pleasure (Lodewyk et al., 2009; Ross, 2008). Although dance was used as a context for learning, the moments of spontaneity and expression tended to arise as a by-product to the unit focus. For example, the learning of dance was linked to pedagogical approaches like Hellison’s Social Responsibility (Hellison, 1995) and NCEA L2 standards on leadership. Dance was used as a context for ‘motor-skill learning’, assessed by NCEA L2 Achievement Standards, not as a context to experience and celebrate the expressive movement itself. It seemed that there either needed to be extrinsic outcomes attached to the expressive movement to qualify its value, or to maximise time to complete multiple assessments. This not only prioritised the normalised nature of pleasure in movement, but significantly marginalised alternative or new experiences. Again, it seems fitting to ask the question: does physical education in Aotearoa cultivate only two thirds of Arnold’s

(1979) dimensions – in, through and about movement? Is the ‘in’ really nurtured in the same way the ‘through’ and the ‘about’ are? As Ruby spoke of earlier regarding movement: ‘you want them creating something’ (see p.138). The genuine pleasure of creation in movement, coenaesthesia (Sheets-Johnstone, 2014) requires a discovery and experience of the power to *change* your movement and make things happen. If nominal authenticity is attributed to movement pleasure in physical education, and movement remains in the ‘box’, then this is not achievable. So how then do we allow for authenticity in movement experiences to allow for pleasure? First there must be an understanding of what it means to be the ‘Other’.

#### **6.4 An understanding of the ‘Other’ and the role of the void.**

The ‘Other’ is crucial to the identity of one’s self (Kaspersen, 2000). Kaspersen (2000) maintains that the development of meaning to the West, for example is created on the development of the ‘foreignness of the East’. The language or discourse associated with ‘Other’ often espouses notions of uncivilized peoples, underdevelopment, foreignness, oppression, and danger. Conversely these project the West as civilized, progressive, enlightened, emancipated and peaceful. This process can be seen in sexuality, ethnicity, class, nationality, language and gender (Grosz, 1994; Nayak & Kehily, 2006). In the projection of the ‘Other’, our identity, our self, becomes an embodiment of what it means to not be classified as the ‘Other’. Conversely those who are projected as ‘Others’ are also embodied by what it means to be labelled as an ‘Other’. This is based on the desire to be normalised (Foucault, 1980b). These are the very critiques of modernity or humanism in their want for ‘sameness’ (Kentel & Dobson, 2007; Peters & Burbules, 2004). Furthermore, the enlightenment of a being to become ‘fully human’ through conscientization, insinuates that there *is* ‘a full human’ to reach (Foucault, 1982; Freire, 1970; Glass, 2001; Irerra, 2010; Kentel, 2007).

Hook (2007) describes Foucault's (1982) interpretation of the 'Other' as one that questions the positioning of the other in the first place due to its assumption that identifying an 'Other' simply privileges a 'final authority' (p. 58). Foucault (1980b, 1980c, 1982) would debate that it is useful to view the 'Other' as an effect of relations of power. In this thesis, Foucauldian power can be seen in the individual student stories (Hook, 2007). Consequently, exploring 'individual' narratives in terms of their history and development, should be done mindful of particular 'relations of power' (Hook, 2007, p. 77). This requires an understanding of Foucault's (1979b) argument of the bodies' obligatory positioning in the operation of societal politics (Hook, 2007), especially when thinking of how one is enfleshed.

The enfleshed stories in Chapter Five represent sophisticated and complicated conceptions of the institutionalisation of movement pleasure. Power in this situation, is not imposed through a dominant group on a subordinate powerless group. Rather, techniques and tactics from both with, and without power, consciously and subconsciously entrench both power and resistance (Smart, 2002). Foucault's notion of the 'culture of self' (Smart, 2002) is an example of this social interplay between bodies and power. This is how the 'Other' can be best observed in these thesis findings;

In every society the body has been subject to power; however, with the emergence of disciplinary technologies the scale, object, and modality of power exercise over the body became of a different order. Individual movements, gestures, and capacities of the body were subject to power rather than the body as a whole; the objective became the economy, efficiency and internal organization of movements; and the exercise of power was to be constant and regular so as to effect an uninterrupted supervision of the processes of activity. Through such methods the human body, its elements and behaviour became subject to a political anatomy of detail, to discipline. (Smart, 2002, p. 85)

Moreover Hargreaves' (1986) connection of this to sport;

...power is literally incorporated or invested in the body, most obviously perhaps through such practices as gymnastics exercises, muscle building, nudism, practices glorifying the

body beautiful, and insistent, meticulous work on the bodies of children, hospital patients, keep-fit enthusiasts and sport participants. Such work reproduces the social body. (p. 13)

An example of the 'Other' in movement is related to ability and belonging. Brighton (2016) provides his experiences of being an 'able' body and holding ablest assumptions whilst attempting to authentically ethnographically conduct research in a wheelchair basketball team. When one is exposed to experiences of being the 'Other' it can often bring about an unsettling feeling. The findings of this thesis indicate that the 'Other' was seen as not belonging to the institutionalised movement discourse and the social network that supports this:

Researcher:     How do you feel in PE if you are left out of a group or are doing something new and feel unsure about it?  
Freddie:         I'd want to leave, and I'd be questioning why I was there.

These views were representative of the wider group. Students would commonly remove themselves from a situation where they felt like an 'Other'. If they could not remove themselves, it would subsequently affect their ability to engage, participate and experience pleasure. The findings showed that students were hesitant to complete a movement that could socially isolate them or be viewed as alternative or different to their peer group.

I guess I am pretty comfortable with my class, like I said, but say if for example when the other class came in and it was kind of like 'urrrgghhhh' [makes a face to suggest he is uneasy by the situation]. It's like real judgmental and especially with like society today where everyone is real judgmental, so it kind of like prevents you to like a certain [degree] but you still dance, it's just you don't put as much effort into it, not really [try]...especially some of the moves...It's never as fun. (Bob)

There was a distinct connection between pleasure and perception of ability. This could be seen in Freddie's (p135) or Miley's (p.136) movement experiences. Wright and Burrows (2006) in reflection on Evans and Davies (2004), articulate ways in which physical ability is constructed racially and culturally. A consequence is that 'ability' can look and feel very differently according to the make-up of physical education. They maintain that Westernised, Eurocentric physical



education programmes, sporting skills and competencies are privileged as the measures of success. This marginalises ability and the embodiment of ability to exhibit skill execution. ‘This is a discourse where improving ‘ability’, developing ‘embodied capacity’ seems to have a very limited relevance, except to acknowledge that some have it and some do not and this may influence their enjoyment of sport’ (Wright & Burrows, 2006, p. 28). Evans and Davies (2004) pose that even in commenting on ability, with no intent to harm or discriminate, physical education itself permeates cultural and physical capital, no different to other ‘subjects’ that do the same especially those who are ‘natural’ or ‘passionate’. This unknowingly reproduces a performative culture (Ball, 2004; Tinning, 1997). There is habitually a resulting pressure to evaluate and judge bodies against these ideals, and often these are out of reach to the learner (Evans, Rich, Allwood, & Davies, 2008). Given the findings of this thesis, ‘ability’ is very predominant in students’ perceptions of success (see 6.3). Furthermore, it could be seen in the responses of Ian, Sarah and Ahmed:

We’ll look dumb if we do this. The girls can move like that, but the guys look ridiculous.  
(Ian)

I am not really a dancer, I do this because we have to, I feel that people are looking.  
(Sarah)

It’s not like I actually try to remove myself from the tasks, but I’ve never been good at this [dance], I don’t know how to do it like the others. (Ahmed)

The complexities of embodied understandings of those who can ‘perform’ in physical education is linked to gendered and cultured discourses (Hill, 2012). This impacts a student’s ability to engage with the learning context (Hill, 2012). Arnold (1968) posited that during growth, experience of any sort must be profitable to achieve regular development. Conversely, traumatic experience motivates a reluctance to re-engage with the context to prevent its re-occurrence: ‘The child must be free to be active and yet be safe in the knowledge that he is secure’ (Arnold, 1968,

p. 54). This statement alludes to the physical safety of learning a skill, and the mental and emotional safety and belonging that accompanies public learning. Miley states the environment created in physical education was important to her for experiencing joy:

- |            |                                                                                             |
|------------|---------------------------------------------------------------------------------------------|
| Researcher | What helps you experience joy in PE?                                                        |
| Miley      | When the atmosphere is really supportive and interesting.                                   |
| Researcher | Interesting?                                                                                |
| Miley      | Like different things are going on, it's active, but new or different activities and stuff. |
| Researcher | What makes it like that?                                                                    |
| Miley      | The teacher and people in the class and that's nice.                                        |

Her response suggests the physical education environment created by the educator was more important than the context. To Miley, the 'supportive and interesting' enabled her pleasure, and this was created by *people* and the *space* in which the movement occurred. Leonardo spoke of how expressive movement was generally seen as weird, unless you were purposively doing it in physical education. This indicates that the space in which the movement occurred largely contributed to it being socially acceptable or cast as an 'Other':

I think to some people it could be like, they could see it as, like 'he's a bit weird' [laughing].  
If you saw someone just jamming along and not fussed and they are just going at it [expressive movement] then they [the other people] may be like 'what are they doing?'  
'They shouldn't just be doing that for no reason, that's weird'. (Leonardo)

Further, he stated how one can 'own' the expressive movement, but only within a safe space, in this case the right piece of music and no audience:

I mean some people can have like ZERO talent in their body and with their body, but when the *right song comes on*, and there is *no one watching* and they can own it.  
(Leonardo)

This reinforces the notion that the void, the space in which someone partakes in the movement is vital, and not just a physical space, but a space that prevents harm to any component of Hauora. Epicurus spoke of void. For a body to move, the void is necessary. Yet the concept here is more

sophisticated than just space and body. For example, the cultural shaping that transpires in spaces where movement occurs, are ironically not 'void' of political practice or power. The positioning of the mirror on the wall to promote self-discipline and a 'gym-appropriate body' at a fitness centre is just one example of 'bodily disciplinary practices' and power. So too are the bathroom scales (Markula & Pringle, 2006). Perhaps Epicurus' concept of the 'void' and 'bodies' is central for understanding the joy of movement in physical education.

It is easy to dismiss the importance of needing a space to allow a body to move. However, Markula and Pringle's (2006) example of Foucault's spaces, suggests the void plays a vital role in creating the 'Other'. Not only does the body rely on the void to move, it is manipulated by the power of the void (Markula & Pringle, 2006). For example, the body may only move within the void, the way the void allows it to. The body moves in acceptable ways within the void, and in turn normalises how the body should move in the void in that space and time. The power required to move differently in a void is audacious and spontaneous, perhaps an example of Epicurus' swerve. The findings of this thesis suggest the gymnasium space is predisposed for specific things, but not necessarily joy. It is shaped and built for institutionalised movement in which sport is the dominant form. There are lines, wall bars, a window to monitor children's movements, posters on stretching to prevent injury, and moral codes of conduct. There are certificates and photos of successful, joyful, sporting movers that line the corridors. There are observation areas and a scoreboard to track time, points or fouls (Markula & Pringle, 2006). There are whistles hanging by the door. Furthermore, and in light of Ross' (2008) critique, the pedagogy and models used in this physical education class reflect the discourse of this void. Teaching Games for Understanding (TGfU) for example, is a model so widely accepted by educators as an assumed way of 'joyfully' increasing student understandings of game-play and increase empowerment (Light, 2003). This could be seen in the student-led badminton sessions, where students were assessed on their ability to coach their peers. The students that integrated

components of TGFU into their skills practice were considered ‘good coaches’ and were evaluated accordingly. However, if TGFU was considered for the pedagogical role it plays in cultivating the institutionalised ‘sporting’ void, perhaps educators would not be so quick to uncritically accept its place in physical education. Moreover, the pedagogy seeks performance as an objective – the learning of fundamental skills and tactical play. Perhaps the only difference that sets TGFU apart from other forms of skill-learning is that it manipulates play to foster the functional movement. The outcome remains the same – the learning of technical skills, and an institutionalised performative culture to execute them ‘correctly’. Comparatively, the same could be said for Hellison’s Social Responsibility model (Hellison, 1995). In the case of this research, it was used as an assessment as part of the dance unit. The *New Zealand Qualifications Authority* L2 Physical Education Achievement Standard reads: ‘Consistently demonstrate social responsibility through applying a social responsibility model in physical activity’ (New Zealand Qualifications Authority, 2017b). Yet, in respect to the normalizing of the ‘culture of self’ (Foucault, 1980b, 1980c, 1982; Irerra, 2010) in physical education – could it be just another way to create docile, obedient bodies and manipulate the void?

Pedagogy plays a role in the normalising of discourse that shapes experiences of pleasure. For example, how is joy experienced within the gymnasium of a technocentric, egocentric, shouting endomorph? How about an educator that models Laban’s work in a dance studio? (McCaw, 2011) Where the aim is not ‘...artistic perfection...creation and...performance of sensational dances...but the beneficial effect of the creative activity of dancing upon the personality of the pupil’ (Carlisle, 2011, p. 252). The space, the void, in which we move is crucial to our enfolded movement pleasure, and through the normalising of discourse it either accepts our movement pleasure or labels us as an ‘Other’. This habitus is then reproduced (lisahunter, 2011). Why does this matter? In either of these situations, if a student wants to succeed and feel pleasure in physical education, they must conform to the void. A void where even physical

educators themselves struggle to express that movement pleasure could be an aspiration in its own right (Green, 2008, 2010).

The void in physical education is progressively being manipulated by technology. This thesis found the students used iPads, smart phones and out of school 'chats' to communicate with one another about physical education. The students could upload work to shared learning sites. Teachers could see when students had been working on their NCEA assessment task, and students were aware of this. There were technological Apps for the assessment of, and communication to students and these are becoming increasingly popular and expected in physical education (SPARK, 2012). The technological 'void' in which we live and move, affects pleasure. Increasingly there is a political desire to integrate technology with everything we do in movement (Whitson, 2014). If we do not conform to the desire that the void requires of us, we do not receive the reward of pleasure. There are machines to help with the pursuit of bodily perfection such as treadmills and cross trainers. There are ways to perfect being a mover - Fit bits, heart rate monitors, iPhones®, Nike Apple® watches, iPads®, and Gamification (Whitson, 2014). These all create 'choice' for the wearer or user of the technology in the illusion of freedom, but realistically it is another form of monitoring for health, just conducted by the 'self' (Markula & Pringle, 2006). They are all mechanisms of power (Foucault, 1980b, 1980c, 1982). So, despite comment and curriculum that values expressive movement for pleasure in physical education, it would seem the strength of the neo-liberal normalised behaviours imply otherwise. The spaces from which we move in and shape, indomitably refuse to let us stray from functional and institutionalised movement forms, even if this is not pleasurable, or marginalises alternative pleasures. Just like the box step, these behaviours are repeated and exercised for perfection. The disruption of this requires us to be an 'Other', a request, perhaps too difficult in a culture of 'self' or a request that assumes we have license to enact on or vocalise the minority position. This is also because the power of the void, indicates privilege. For example, Wellard

(2016a) and Tomlinson (1990) claim that space is a commodity in regards to movement. They use the concepts of holiday homes, backyard space, walking tracks and access to safe play environments as examples of the value of the space in which we move. Land is capital, therefore one's access to greater, safer 'void' is a privilege that requires wealth. In schooling, this equates to bigger field sizes, bigger gymnasiums, bigger weights rooms with more equipment, or the access or ownership to outdoor education facilities. This leads to hierarchies of 'void', places to experience movement, and explicit examples of privilege and class structure. In this thesis, this was evident in student comments. Some commented that they lived close to sporting grounds, others spoke of access to elite sports such as skiing or windsurfing. Some talked of the pleasures of going on family holidays or owning a bach<sup>20</sup>. Unquestionably, Chapter one is saturated with the privilege of the void (see 1.1).

The complexity of learning and pedagogical opportunity cannot be ignored when exploring experiences of pleasure (Tinning, 2010), and this research concurs. The 'void' created by physical education has been acknowledged, however the role of pedagogy outside of this has not. Given that enfolded understandings of movement pleasure, rely on sociocultural and political factors much wider than the school environment, this has been explored below.

### **6.5 The wider pedagogical role, the void and enfolded pleasure.**

The pedagogical role of the family contributes to the reproduction of embodiment and dispositions towards physical activity (Dagkas, 2011; Dagkas & Armour, 2012; Dagkas & Quarmby, 2012). This acknowledges that pedagogical experiences include both informal and formal pedagogy, making experiences outside the major educational site (school), equally as important as those within (Tinning, 2010). Informal pedagogies such as media, peers and family can be powerful in their ability to (re)produce discourse:

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<sup>20</sup> A bach (said batch) is a New Zealand term given to a small holiday home or beach

You know when you feel fat? Like you haven't done something for a while. Ok, so I'm like allergic to that. That's what really drags me down, and I know that I can avoid that if I keep doing what I am doing. Most people look at sport like a chore, like it is something that their friends do and they may be under pressure to do, but I feel like, for me, it is me, and I am never going to stop doing that. Growing up watching things like Paralympics and *Remember the Titans* [movie about sporting determination] It is like an honour to be able to do sport. (Rick)

Here Rick articulates how media portrayal of the Paralympics and popular movies about sport have shaped his gratitude to and joy of the privilege of being able-bodied. He also exhibits an example of a 'fear of fatness', an explicit example of Foucault's (1977, 1979a) self-disciplining body and a culture of self. This was also seen in Lucy's response:

...if I go for a run every day, like that's gonna make me fit and and that's going to help make me healthy or healthier and all that stuff. So, I feel that is good, so then I feel like I should do that more often.

Ruby spoke of her mum's influence on her fluidity of movement and the normalization of expressive movement in her family home:

...when I was younger and like in the kitchen with mum, and I think she has been a massive influence on me because she can dance super well. She just moves her hips, she has a way of moving, and watching her, I mimic a lot of what she does and other people do, so even at socials [school dances] if someone does something, then I will be like - that's a new way of moving, so just learning off that, I really don't think there is anything I can do without moving my body. (Ruby)

This has shaped her views of sensual pleasure. Dagkas and Quarmby (2012) claim the manifestation of the embodiment of physical culture is seen within class, gender, race, family income, location, parental working hours, health and access (to name a few).

Drawing on Bourdieu's (1984) work on habitus, capital and field, to aid the interpretation of class tradition reproduction and transformation; Dagkas and Quarmby (2012) state that all parents in their study saw their children as projects of development. Physical activity engagement was perceived as a measure to increase cultural capital and this was significantly influenced by

sport. However pedagogical practices drastically varied in connection with the parents' environmental, economic and working conditions. The cultural transmissions within the family unit that shaped pedagogical and embodied practice were profoundly concomitant with economic and physical capital (Dagkas & Quarmby, 2012). Notions of this statement can be seen within the findings of this thesis. For example, Rick had access to a television and time to watch the Paralympics and movies. Ruby had the privilege of time with her mother, to be 'in the kitchen' indicates she was home in the first place. Moreover, her mother felt she *could* dance in the kitchen, a kinetic pleasure that requires katastematic pleasure or Hauora. It indicates an embodied lack of fear and anxiety about environmental, economic or working conditions. Comparably, the void outside of physical education is no different to that within. The body relies on the void and the body is manipulated by the power of the void. The family habitus reproduces and normalises the void according to cultural capital, and in turn, either accepting movement pleasure or rejecting movement pleasure. Perhaps the biggest difference is the family habitus may be harder to disrupt. For example, Fitzgerald (2005) suggests that participation experiences are legitimized by both the family's and physical education teachers' perceptions of what is 'appropriate' movement. She uses disability to illustrate embodiment through the habitus, by providing an example of a student's decision to judge rugby as 'unsafe' for his physical capabilities. The decision of the boy was based solely on his mother's comments that he did not *need* to play rugby if he chose not to. The mothers comment impelled the physical education teacher to take the same line. This action does not intend to harm. There is no malice in the comment. Nevertheless, this informal, pedagogical encounter leads the boy to believe he should not get involved because of the risk. Ability and capability in these regards are heavily dependent on our sociological and epistemological 'license' to participate (Nussbaum, 2011).

The 'license' to participate and experiences of movement pleasure are impacted by factors far greater than mindset (Lakoff & Johnson, 1999; Leder, 1990; Maiese, 2016). Yet how often



do we hear the terms ‘fixed mindset’ or ‘growth mindset’ in education to describe someone that either flourishes or fails? (Dweck, 2006). Can we really know if a learner has a fixed or a growth mindset? The findings of this thesis suggest one’s ‘mindset’ (if viewed as enfolded) cannot be viewed in isolation from the void in which the body moves from. Alternatively, perhaps ‘mindset’ is just another dualistic way in education to prioritise the knowledge of the mind, over that of the body. The wider pedagogical role in a student’s enfolded pleasure in physical education cannot be ignored. The family habitus normalises or marginalises movement, and the findings of this thesis suggest that family and the wider pedagogical environment play a role in how movement pleasure is enfolded.

Given the influence of the wider pedagogical environment and the institutionalisation of movement within physical education, perhaps there is a need for pedagogies that celebrate and value what has been deemed to be the ‘Other’. A focus on creativity, difference and *valuing* the space, the void, for this dialogue to occur. As Hill (2012) states: ‘if [bodies] are given opportunities to create alternative narratives and selves within educational settings the they may have more space to articulate *and* experience active subjectivities’ (p. 184). Epicurus’ bodies and void dictates the body must have a space to allow it to move. The nature of that space either marginalises or enables enfolded pleasure.

## 6.6 Conclusion.

This chapter has exemplified the parts played by both space and time on the student’s ability to experience the joy of movement. Epicurus’ void has been used to analyse how physical education discourse, language and power are important facets in how movement pleasure is enfolded. The findings of this chapter have shown that:

1. The language used in physical education reflects that of societal institutionalisation of movement. The language used in movement has contributed to the acceptance,

ensconcing, and normality of the institutionalisation of movement. However, the language is only part of the institutionalisation, as it normalises the actions, interpretations and feelings associated with the language.

2. The institutionalisation of movement in physical education shapes pleasure. Students, engaging in institutionalised movement in physical education, habitually link movement pleasure with the success of performing skills and perceived ability. This enfolded understanding of one's 'ability' to move, is subsequently embedded in their perception of self and the way they move.
3. This marginalised expressive or alternative movement, and exposed this as an 'Other'.
4. A culmination of Epicurus' void, the 'Other' and joy reveal that the space in which the movement occurs, plays a significant pedagogical role in how joy is experienced. Consequently, the notion of the void is important to understand how bodies are manipulated to experience pleasure in physical education.

## Chapter Seven: The ‘dab’, expression and play.

*‘To strike with quick pressure’*

### 7.1 Introduction.

This Chapter presents, interprets and discusses experiences of expression. In contrast to the findings and discussion in Chapter Six, there seemed to be anomalies in the student’s movement that told a different story than that of the institutionalised performative culture.

1. The dab, a contemporary dance move, was regularly observed as a disruption or a ‘swerve’ (Long, 1977) to functional and routine movement in physical education. The dab has been used as an example, however it represents other spontaneous, playful movements that were used in a similar way.
2. Play was identified by students as a catalyst to evoke creativity and spontaneity. Moreover, play was used by students to make meaning and explore the ‘self’ whilst reducing the possibility of becoming an ‘Other’. Specifically, this could be seen by students using play to explore their ‘self’, their sensual movement, or ‘Other’ movements. Play-therapy will be used to interpret what this could mean for physical education and the void.
3. The two findings above resulted in alternative movement pleasure that was not linked to the success of performing skills or perceived ‘ability’.

These findings and discussion are presented below.

## 7.2 The dab.



*Figure 13: Leonardo and Miley performing the dab.*

The dab is a dance move that originated from the Atlanta hip-hop music scene in 2013 (Kim, 2016). The individual abruptly drops their head into the inside of their elbow of one arm, whilst raising the opposite arm into the air, similar to a polite covering of one's face during a sneeze. This can be seen in Figure 13. Contention exists surrounding the name. The marijuana culture claim 'dabbing' has evolved from the process of consuming highly concentrated THC (the compound in marijuana that produces the 'high'). This results in a cough (cue dab position) because of the strength of the hit (Kim, 2016). The hip-hop community however, disputes this. Only recently, in 2016, NFL Carolina Panthers quarterback Cam Newton used the move to celebrate a touchdown. This was followed by celebrity endorsements, resulting in a global popularity of the move (Kim, 2016). Etymologically dab. c. 1300, means *dabben* 'to strike' and 'strike with a slight, quick pressure' (Harper, 2017). This is significant to this thesis for several reasons. Despite the dispute in origin, the dab belongs to popular culture. It is a 'youthful' celebration of sorts, it is cheeky and humorous for those who partake. To an adult, it could seem inappropriate, unnecessary or silly. For example, recently the Prince of Norway, 11-year-old Sverre Magnus 'dabbed' on the balcony during his grandparents 80th birthday celebrations,

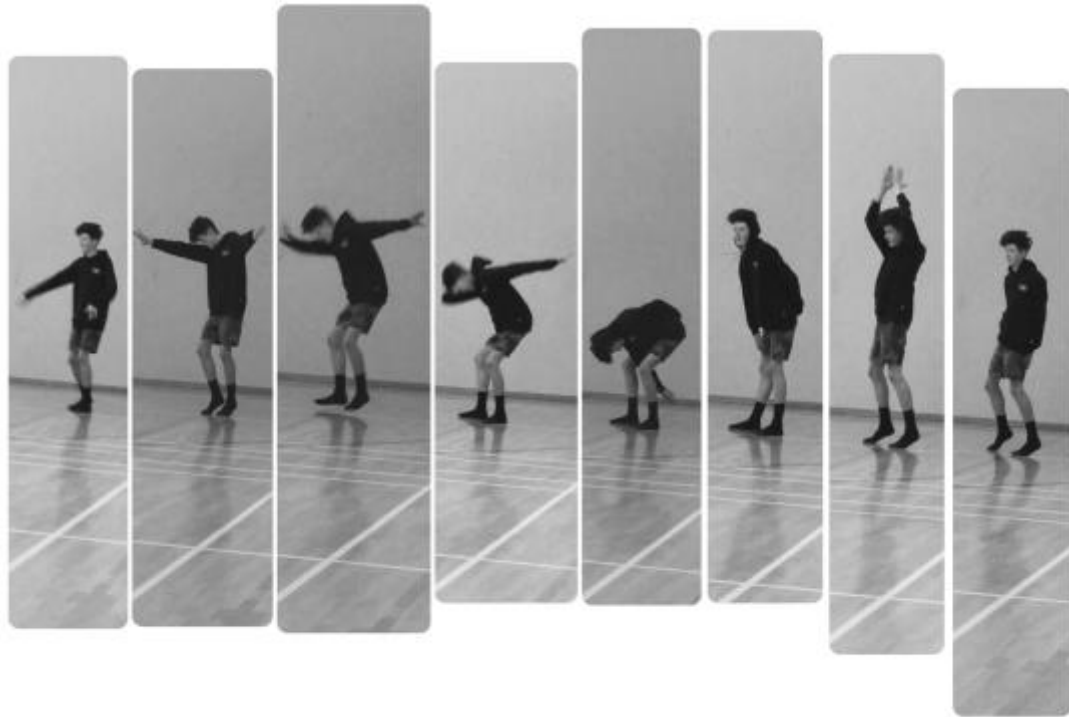
braking royal protocol to elicit a laugh from the subjects below (Bruner, 2017). The symbolism of its etymology ‘strike with quick pressure’ is not lost here. This spontaneous move was observed on many occasions in physical education and interpreted as a disruption to functional movement, routine, instruction and ‘seriousness’:

What is with this dab? It is everywhere! The students seem to love it. It comes out to celebrate, to play, to express themselves. The teacher stops talking ‘cue dab’, the runner comes around for the roll ‘cue dab’, there is a break in the lesson ‘cue dab’, or someone does something good ‘cue dab’. (Field note)

It seems to have a life of its own, it appears at spontaneous times, and seems to entice other movements that also appear randomly. This is more significant than initially thought, and this plays out through Earl’s story below.

Video transcript (Duration: 9secs) Title: It began with a dab.

Two students are in frame. Ruby in front left, Earl rear middle. They are in the same dance group. The music is playing and they finish two set moves to a dance that they are creating. The video focuses on Earl at the rear of the two as he completes the moves and quickly goes into his own form of movement. It’s a dab on steroids – his right hand turns in and around itself and pulls his arm out straight as he flicks his fingers. At the same time his left arm goes to the same height and it is like both movements leave him no choice but to rise onto his toes. He holds this, pausing like he’s waiting for the music or his body to get ready. He then ‘falls’ from this position, there is a microsecond or airtime before his whole-body lands, bent at the waste, right arm swinging between his legs and his head trying to follow in the same direction. It is explosive. He stands up tall immediately afterwards and looks around, then goes up onto his toes and claps both hands above his head. His arms are straight and tall, it looks like a stretch mixed with a celebration of his last movement. From there he casually pushes forward with his left leg, sliding in his sock and allowing the right foot to follow. His face is neutral. (Video transcription)



*Figure 14: Earl: It began with a dab.*

The move is only nine seconds, but the significance of this mover and movement is noteworthy. The video clip and the transcript were originally labelled ‘off-task student’. This didn’t seem right though. Was this really off-task? The movement was not part of the dance routine, it was as the other students had finished, and were assembling for their next instructions. The preconception of Earl, not conforming to ‘stop’ his movement when the routine ended, or follow the class in for instruction had led to the catagorisation and labelling of off-task. A hermeneutic circle was played out to reveal that Earl was not off-task at all. He was joyful; never-the-less it took concerted effort to see it. After several observations, the field notes began to change from ‘off-task student’:

I am seeing a freedom in this movement, I am seeing a playfulness and an expression here. I automatically think of Laban’s force, time, space and flow. I think about effort theory and the expressive qualities in human exertion that are visible in the rhythm of bodily movement, it seems like he is telling a story of some sort. I wonder about pleasure and pain and this a way of releasing pent up energy - it certainly seems that way. His face looks a bit empty of expression, it’s not what I’d call pleasure as a physical educator. Is he experiencing pleasure? I must have this conversation with him. (Field note)

- Researcher: Ok, so really think about that movement – can you put yourself back in that moment and tell me about it?
- Earl: It kinda feels light and loose. Like I can do it in any form, it's not one specific thing, there's lots of different examples of how it can look and how I've done it. For an example, that [points to the Ipad] I wouldn't normally do that I think, but that one was a different one to kind of what I normally do. I do what I know, like my feeling, I was ready to move.
- Researcher: So what do you mean by that? Why was that one different?
- Earl: As you can see, I went all the way down to the ground and I wouldn't normally do that, I don't actually know how much it actually differs, but I don't think in my mind I'm normally that big [with my movement]. It just does it [my body] and that was a release, I was dancing one routine, then stopped and my body responded to that.
- Researcher: Do you enjoy moving like that?
- Earl: Yeah, as much as it probably looks like I don't.
- Researcher: Why do you say that?
- Earl: Cause, I don't know, people just [judge], the way I act and sometimes people just think 'oh he doesn't want to be here' and yeah. But nah it's pretty enjoyable for me.
- Researcher: Cool. Why do you reckon people might look and say that you're not enjoying it?
- Earl: My face – like look at it, it doesn't look like I'm interested! I sometimes have my hood up, I get distracted easily, like [laughing] that's a big problem for me [laughing] and sometimes that's annoying for the leaders [in dance] or teachers and stuff. I just get distracted and I'm often not doing what I am supposed to be doing, but yeah, I do really find moving like that enjoyable, it's me just doing my thing. It just sometimes, doesn't come across like that.

Entrenched perceptions of 'joy' suggest that movers will smile, laugh, raise the tone, volume or speed of their voice (Atkinson et al., 2004; Dael et al., 2011). Earl does not do these things. He has a hood over his head for 50 percent of the physical education classes, he wears socks in the gym, he looks withdrawn on occasion, he gets 'off task'. He often doesn't speak up, and in fact

some lessons he was barely heard. He doesn't put himself in a leadership role in class, and he very quickly shuts down the sports conversation:

Researcher: Do you play any sports?

Earl: Nope.

These traits are not ideal for a physical educator. They reinforce behaviourist assumptions that anecdotally could be labelled as defiance. For example, the wearing of socks and hoodies in the gym, and the reluctance to step-up and lead others. This will not be great for his NCEA Achievement Standard on leadership or Hellison's Social Responsibility (Hellison, 1995; New Zealand Qualifications Authority, 2017a, 2017b). Epicurus stated, preconceptions are based on judgement and language (Diogenes Laertius, 1985). In this case (bodily pleasure), preconceptions as a physical educator assume that this student does not really 'enjoy' moving. Perhaps Lutz and Abu-Lughod (1990) are correct in their assertion that scholarly and education discourse commonly projects emotion as universal, natural and private. There is a desire for joy to look and feel in a specific way, and in this case, it does not. The initial assumptions that this student is 'off-task,' withdrawn or not 'joyful' are incorrect.

Earl is not withdrawn, he could be an exemplary student. A silent protester who defies the box step with his body, his joy, through a safe move in popular culture that disrupts and celebrates. He states, 'I do really find that move enjoyable'. In this moment, the Epicurean concept of 'waiting' (Bergsma et al., 2007; Diogenes Laertius, 1985) and similarly a hermeneutical ontological structure of understanding are crucial in interpretation. This joy is not expected, and it requires a second look. The dab is accepted socially, as he will not be ridiculed by his peers. Moreover, he may be held in high esteem for using a dab to break out from the routine he was completing, a playful, youthful disruption so to speak. On further investigation, he is experiencing elements of 'being in the zone', the loss of time and the loss of self-consciousness about his movement (Open University, 2014; Woodward, 2016). Earl's



description of feeling: ‘light and loose,’ and stating: ‘I do what I know, like my feeling, I was ready to move’ are also examples of this. There is the intrinsic feedback his body receives from the textbook timing with the music, the concentration and control needed to ‘drop’ at the correct moment to match the beat. This movement is expressive and spontaneous: ‘It just does it [my body] and that was a release, I was dancing one routine, then stopped and my body responded to that’ (Earl). It seems incongruous that this ‘naughty kid,’ this ‘off task body’ is experiencing joy in moments that are not the lesson. Could it be then, that in physical education our desires for our students to experience the joy of movement are essentially wishes for docile bodies?



*Figure 15: Earl ‘being in the zone’.*

By examining the frames of the video, ‘joy’ is found in other forms. His body is relaxed, you could almost say his body was at peace. Earl’s pleasurable movement experience here could be an example of Epicurus’ use of the swerve of atoms (Long, 1977). An advocacy for spontaneity, expression and freedom from a discourse of control. Perhaps this ‘dab’, etymologically meaning a swift, speedy movement that strikes out, is Earl’s swerve at play. The swerve was originally a

disruption to power (Gordon, 2004; Konstan, 2014). Epicurus disrupted the powerful and pious influence over one's individual and collective actions (Long, 1977). Perhaps for Earl, it is a disruption to society's 'serious', functional, performative movement forms trying to instil order on our bodily actions. He is finding pleasure through expressive movement that disrupts the normalisation. That is, a disruption to the manipulative power of the void (see 6.4). Free will and being 'conscious' of the void enables a body to decide to move differently in movement (Amicus, 2011; Long, 1986). This was central to Epicurus' concept of the 'swerve' (see 3.4). There is choice and will to take a risk in movement for pleasure. However, in Earl's case, he uses a move that is socially safe. The void controls how this movement and pleasure is experienced (e.g. the dab as part of popular culture), yet he cannot contain this enfleshed display 'that was a release... my body responded to that' (Earl). The act of bodily enfleshed disruption is the focus here. Why does Earl's body want to express like this? What gives Earl, or the other students the power to change the way they move in the void to experience alternative pleasure to the ones prescribed by the institutionalisation of movement? The findings of this thesis suggest this is done through a swerve of expression within play.

### **7.3 Expression.**

Etymologically functional, from function, means an 'action' or 'activity proper to something' (Onions, 1966, p. 381). Conversely, expressive comes from 'portray', 'represent', 'tending to expel' and 'full of expression' (Onions, 1966, p. 338). The language used to describe these words tells a story of difference. One of fittingness, and another of divergence. Distinct, divergent interpretations of movement were observed in student's body language and were vocalised in their descriptive stories of different types of dance. Dance was not isolated in its' ability to incite movement meaning. However, dance, comparably to other movement contexts seemed to allow for more individual expression in movement. It was easier for students to verbally and physically

express themselves and it was easier to observe this expression as a researcher. Dance provided a point of difference to the other observed practical sessions, including badminton and weights labs. Leonardo describes how expressive movement is not actually just dance, but to him it is an extension of his own being:

I don't like see it as dance, like as something, like you have to do the moves specifically,  
I just go with whatever the music is that comes on and I just do it, feel, ... I just go with the  
beat. (Leonardo)

Watching Leonardo in class, this statement is representative of his enlashed movement. His movement is fluid, thoughtful and playful. He describes how his 'being in the zone' (Open University, 2014; Woodward, 2016) is connected to his rhythm and music. He does not try to use music to drown out his sensory movement, however he uses it to enhance his movement pleasure:

I'm just thinking 'move,' It's not like I'm thinking about how I should move, when or  
what to do, or what are people thinking of me – just move. It's all for joy. (Leonardo)

This connection between music and movement is heavily connected with emotive expression. Children as young as four are able to portray emotional meaning in music through expressive movement (Boone & Cunningham, 1998, 2001). Leonardo stated that his motive to move is pleasure, gained from the moving itself, interwoven with the social satisfaction of performing for others. Regardless of the external drivers, the end goal, as Aristotle proclaimed, is ultimately pleasure (Csikszentmihalyi, 2008). Leonardo's enlashed understanding of movement pleasure is reliant on the relationship between movement and music:

Generally, when I listen to music and I just sit still and I can sing the lyrics and stuff but I  
don't feel like I am enjoying it as much as actually moving along with it. I think that is what  
[music] was intended for. (Leonardo)

This exemplifies the inherent connection between embodiment and meaning-making. His understanding of the purpose of music, is influenced by his movement. This is dissimilar to Lucy,

who used music to get through the pain of movement (p115). Perhaps spiritual meaning is the difference between Lucy's use of music to suppress movement pain and Leonardo's use of music to enhance movement pleasure. In Te Ao Māori<sup>21</sup>, H. Brown (2016) explains that the relationship between music and movement was cherished, for example, the practice of manukorihi and traditional game play. However, dance and expressive movement were not seen as 'products' of music, there was a far greater spiritual connection at play:

Individual/team plays, player heights/levels, their speed and pace, their changes of direction and rotation, the tempo of play and a myriad of other factors including possibly the arc of kī, toa and other types of aro-tākaro. The overall effect with different instruments, taking or following different leads, must have been very challenging and the renditions very much like the cacophony which emanated from the ngahere in those times from millions of birds. (H. Brown, 2016, p. 35)

Here, the relationship between music and movement is enlashed. The movement guided the creation of the music and simultaneously a spiritual connection with the environment, exemplifying creative embodied knowledge. This was like Earl, who specifically selected music to pair with his movement and the environment:

Researcher	Do the tunes matter?
Earl	Yeah, yeah.
Researcher	Like what tunes do you listen to when you skate?
Earl	More chill music like instrumental and chilled, like flowing.
Researcher	Does the music make a difference?
Earl	Yeah definitely.
Researcher	Why do you reckon you feel that way?
Earl	I don't know, I think that the music definitely impacts your mood, different beats, and I felt at that time there was nothing going wrong, everything was going fine, I was on time, smooth, and I guess those times when everything is going well, you feel good, and it shows on you – good music, everything in sync and didn't have to push too hard and everything perfect.

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<sup>21</sup> See glossary of terms.

This is a display of expression that results from an enfleshed experience of 'being in the zone'. Expressive movement enables one's spiritual being to be represented. Buck (2006) on reflection of Dewey's work (Dewey, 2005; Dewey & Bentley, 1949; Eisner, 1998) suggests movement is brought to life through a human being's expression of self and others, issues and events. He states that viewing expressive movement ontologically, transforms it from an act of movement, to a way of coming to know, a way of thinking, and an illustration of who that person is (Buck, 2006). When movement is viewed as something more than function, just as these examples of enfleshed expressive movement have shown, the complexity of ones' affective practice is valued for the role in learning and experiencing pleasure (Blythe, 2010). As Earl states 'it shows on you'. Expressive movement was observed in physical education, either as part of a planned expressive movement lesson, in this case dance, or it was an aberration to the planned lesson. There was often a spontaneous playfulness that surfaced, regardless of the lesson intention. This playfulness seemed to be the most common site for visibly expressive movement. The lessons that were creative and different, such as dance, allowed for greater opportunities to play, either in the activities themselves or in between activities. This was due to the mood being playful and the atmosphere encouraging playfulness. The void had changed. The body could move differently within it; therefore, the body could experience different pleasures in different ways. Those lessons that were focused on task orientated concepts, such as learning a skill, working out in the weights room, or part of an NCEA assessment created less opportunities to play. Furthermore, playfulness tended to present as 'off-task' behaviour. This could be connected to the findings in Chapter Six, where the 'Other' was perceived as not conforming to the performative void (see 6.3. and 6.4). In these lessons, therefore, the playful body would not receive pleasure like the 'purposed' body would. Nevertheless, students wanted playfulness. It was valued and desired to express and experience movement pleasure.

#### 7.4 The importance of a playful void in physical education.

Several of the students spoke about the importance of expression and the ability of play to foster the joy of movement. Earl spoke of his playfulness and its connection with a social element:

- Earl                      If I'm with friends, I'm probs [probably] more of a hyped-up mood and when I am by myself I am kind of like 'meh' mood [unenthused and lethargic] waste of time.
- Researcher            So what are you like playing in PE with new gear or a playground?
- Earl                      Ha, play with all of it, pick it up, run all over [the playground] [excited]. Jump all over it, just you're just kind of messing around and jumping, just playful. You do what you want.

Freddie spoke of how play made her feel spontaneous:

- Oh you just feel so spontaneous, you just feel so happy and just because it is so unexpected and it's like 'oh that's quite cool

Lucy spoke of physical education being playful and social, by limiting the competition and 'seriousness' of sport:

- ...when I am playing with friends I always laugh at stuff [laughing]. For me playing and laughter are connected. I don't actually want to do serious sports all the time. But when people take [movement or sport] real seriously then, unless it's supposed to be super serious, it just really gets to me and I'm like hey don't take it so seriously! I am like 'you guys can just chill out, it should be relaxing and fun!

Lucy was very playful. She would often strut or glide instead of walking, and she displayed spontaneous twirls, pivots or she would lead her whole body with her shoulder (Figure 16). She would often move in ways that were not expected.



*Figure 16: The playfulness of Lucy strutting and gliding.*

Lucy could not contain her excitement at the conclusion of their group performance and this is represented in a spontaneous ‘ta-dah’ action (Figure 17). It was not part of the routine and none of her peers joined her, but this didn’t prevent her expression. It was as though her character escaped from within (Macmurray, 1935). It was certainly unpredictable and unscripted (Wissenger, 2007).



*Figure 17: Lucy and her spontaneous ‘ta-dah’ at the end of her routine.*

She spoke of how dance allowed for more playful, relaxed movement:

If the focus is sport, I get the enjoyment out of the competition, like I'm playing in a team and its real competitive, I'm more on adrenalin to win...But in there [points to the gym where class that had just finished], in dance, you can move and relax. (Lucy)

The type and purpose of play was unique to different students. Lucy, above, stated that play was a chance to relax compared to sporting competition, however other students prioritised play as the purpose of sport. Freddie described how she found pleasure from being game-fit. Here, being fit is not of the utmost importance, rather the ability to play at the desired levels, which subsequently requires fitness to do so:

You want to have fun when you are moving, playing, and part of this is being able to feel comfortable when you are moving, like you feel fit enough, you are not getting really tired, you can keep on going - that's the best. Yeah, when you have that nice fitness level where you can just do it. (Freddie)

She speaks of an ease of movement, just as Gadamer (2014) did, and the ability to sustain her play for the whole game. This is her meaningful movement, her joy. The language here is also important, 'we *play* sport, we don't *work* sport' (Jackson & Csikszentmihayli, 1999, p. 142). Hawkins (2008) suggests that this pleasure is related to personal meaning. In this instance, the play is what makes this meaning. Without the fitness, the playfulness cannot be achieved:

What is the problem? It is that he can't *play*. The problem is that the game loses its *meaning*. Only when his fitness levels return to a more appropriate capacity does meaningful game play return. He is not delighted in his fitness levels per se (as worthy a goal as that might be); he is delighted in the playing of the game. Health and fitness have their meaning as subsidiaries as they bear on the object of his focal attention—the playing of the game of basketball. (Hawkins, 2008, p. 352)

Several of the students spoke of play and the value of being able to move freely. An example was Leonardo, who spoke of elements of risk in his play, both physically and socially:

Leonardo	I'd have to say I'm quite spontaneous as a person [assured of response]
Researcher	Why is that?
Leonardo	Caus I just imagine myself doing it and I want to see how it would go and people around me would react sometimes. So like sometimes my



friends and stuff, I want to see how they would react, I like making people happy and how they would react – like would they react positively or negatively to it [the spontaneous movement action]. Yeah, it just interests me.

Researcher Are you spontaneous when you play?

Leonardo I would try to find the most dangerous thing possible first, 'cause I would see that as the most fun. In PE you have something to play with so that guides you. But sometimes when I'm at a playground I would just try to go as hard as possible [exert and challenge myself] on it. Sometimes I see adults looking at me, and I think – should I really be here?! [with a naughty voice] But then sometimes I do feel like I am free, cause when I am around my friends and they're there I just am like 'OH I CAN DO ANYTHING!' I love that feeling. Instead of worrying about having adults there, but when you are kind of like by yourself then you are kind of self-conscious and stuff – like alone play is a bit weird. Yeah [laughing] yeah. Sometimes If I do feel like playing but then sometimes If I am by myself and I really want to do it, and my mind is locked on it, then I can do it without feeling a care.

Leonardo here, isolates a crucial difference between physical education and open play as his freedom to experience risk. He states that: 'In PE you have something to play with, so that guides you'. This suggests there is a difference in boundaries between the two. In physical education, the boundary seems to be the environment, and the risk is moderated accordingly. Leonardo specifies the equipment as the tool that normally shapes the activity in physical education. When this is removed, the boundary becomes the 'self'. Meaning his freedom and play is still shaped by the power of 'self' governance (Foucault, 1980b; Hook, 2007). This can be seen in his comment 'should I really be here?!' and his concerns about playing alone. This makes the comment '...OH I CAN DO ANYTHING!' seem ironic given the preceding statement, however it is the feeling of freedom to make decisions of risk that elicits this response. The love for play here is based on the freedom to make decisions, and that requires void (the socially safe space) that accepts those decisions. In physical education, the void requires the body to conform to the institutionalised boundaries, and subsequently the feelings of freedom are removed.

Alternatively, in deinstitutionalised play, Leonardo maintains ownership over the ‘self,’ and he sets the boundaries of the void in which his body moves. In this case, those boundaries are not performative and the play is not commodified. Play here, for Leonardo, is worthy and meaningful for the pleasure the decision-making process creates, the meaning for him. Therefore, Leonardo is drawn to it. When he exclaims: ‘OH I CAN DO ANYTHING!’ his eyes light up, he is excited. He sits up straighter, he uses his hands to uplift his comment. He gets excited thinking of play. This is part of the anticipatory pleasure proceeding the ecstatic state of play (Csikszentmihayli, 2008).

These findings suggest that play is valued for allowing unique expression and a feeling of ownership over the meaning of movement. For Earl, it is messing around with friends and ‘jumping on stuff’, for Lucy it is ‘to relax and have fun’. Freddie relates her play to fitness levels and spontaneity and Leonardo relates play to social and physical risk. These all resonate with positive experiences of play as a means of experiencing movement pleasure, despite the differing individual meaning made by these play experiences. Therefore, a decision was made to observe this play on a deeper level. Students used play in meaningful ways to make sense of themselves, and the void in which they moved. Notably, the void of play assisted the preservation of katastematic pleasure to experience kinetic pleasure. The seriousness was removed, and the student’s inclination to ‘swerve’ increased. How then, did the void created by play, affect the bodies playing within it?

### **7.5 Play to explore the ‘self’.**

The findings suggest that play, not only brought about typical kinetic experiences of ‘joy’ in movement, but additionally revealed a deeper need for katastematic pleasure and meaning in movement. Rick’s story has been selected here to build on his narrative of ‘being in the zone’

further as a basketballer. He reveals a complexity of his play to make meaning of his being, and in this case, he unpacks thoughts on race, belonging and identity:

Ok this probably doesn't make any sense, but when I play basketball I like to pretend that I am African American, not to be weird or racist, but I'll turn into that, if that makes sense? It's like everyone that I idolize who is a big influence on my basketball – I see myself as that. Like all the great players are African American. From a young age I wanted to be black. I'm not so sure how to describe it, but I feel like I want to be them when I play basketball, I don't think that's very common, I've talked to people about it and they are like "what the fuck?!" but I think it's a respect thing, when I'm playing basketball I really admire and look up to my idols. I hate racism and stuff and I don't know really how to explain it, I just want to idolize and see myself as them. (Rick)

Rick exemplifies several examples of how play is shaping his joy, understanding and perception of his basketball ability. He connects himself with a different race through his perception of an ideal basketball athlete. Simultaneously he grapples sociologically with what that means in terms of being racist or being considered as weird by friends for his visualisation or 'adult play'. Nevertheless, his response is racist. He generalises ability and superiority to race stating, 'all the great players are African American'. By saying 'I hate racism' he has an awareness of racism, but by framing it as 'a respect thing' his understanding is that he is not. He is attempting to make sense of what this means in wider life, yet it comes from, and relates to, a place of play. His description provides a combination of mastery play, a way to develop the physical and affective skills needed to perform in basketball, whilst engaging in elements of socio-dramatic play (the enactment of potential game-based experiences) (Hughes, 2002). There are also elements of fantasy play (what it means to Rick to be a professional basketball player) 'I'll turn into that'. This amalgamation of events is representative of typical basketball culture (Cherrington, 2016). Commonly a basketball players' perception of an ideal body, is shaped upon how they *look* when they perform on the court (Cherrington, 2016; Markula & Pringle, 2006). In part, a result from media depictions, chiefly Americanised, of the 'typical basketball athlete' that are projected into culture and reproduced by those trying to assimilate to these physical tenets. Cherrington (2016)

claims that often athletes spend time at the gym pursuing the ‘look’ of the athlete, rather than the ‘performance’ of the athlete, even though major biological determinants, such as height, cannot be changed. This is not racially specific, however in Rick’s case, he connects race to this ‘look’ of what it means to be a good professional basketball player. Rick’s perception of self, as a basketball player, is projected through his play and is simultaneously reinforced by his play. It becomes part of Rick’s sense of self, his pleasure, and his understanding of what it means to be a basketballer. Movement meaning will continue this way until Rick is faced with a challenge, an event or a social action that disrupts this enfleshed understanding. This requires a consciousness of his understandings of movement and what it means to live and breathe his body (McLaren, 1991).

Arnold (1968) claims that make-believe play gives the child a greater understanding of the world around them and can be seen through the projection, imitation of society and making sense of their world. For example, a child in war may play with toy guns, replicating the actions of others and enacting the deaths of those that threaten family and loved ones. Play and movement here, is not in isolation from socio-ecological and cultural contexts that shape that child’s world. The learners can informally play, make mistakes, and interact using movement to create moments of joy whilst simultaneously making sense of themselves (Ross, 2008). In this case, Rick is safe within the playful void, he can experience and play out his thoughts and actions with minimal repercussion of being labelled racist. Similar explorations of ‘self’ could be seen in play that explored sensual movement.

## **7.6 Play to explore touch, belonging and enfleshed sensual movement.**

The findings showed that play was used to experience pleasure, specifically through touch, belonging and sensual movement. Play was used to experiment with alternative or sensual movements without the ‘seriousness’. This allowed for kinetic pleasure whilst maintaining

katastematic pleasure. The first example is that of Bob and Lucy (Figure 18). They were practicing their box step, so were positioned physically close and were holding hands. They seemed to enjoy being partnered together, and would often choose each other if they had to pair up. In this case, Bob made a mistake with his footwork and went to drop his hands. Lucy then playfully laughed, grabbed his hands tighter and they both engaged in a light shove of one another. It was a playful power struggle.



*Figure 18: Bob and Lucy: A playful power struggle.*

This was an example of playing out bodily expressions of frustration and trust through a flirtatious interaction. It was almost like they were still dancing, but communicating something unscripted instead. Perhaps not wanting to let go of one-another and socially using a play-fight to mask this. The movement pleasure experienced here was reliant on the relationship between Bob and Lucy, and their play. Bondi (2014) maintains that feelings are relational, not independently owned, rather cultivated by relationships and projected through language (verbal and of the body). How one perceives, engages with, and interprets the interaction, shapes the way the action is felt. This is obvious in this situation. The intricacies of power, culture and environment are at

play, for just as this spontaneous moment illuminated self-expression, it simultaneously reinforced gender roles. For example, this movement portrayed M. C. Duncan's (2007) imagined body and the 'panoptic gaze'. The panoptic gaze is a play on Foucault's (1979a) *panopticon* – a prison configuration where guards can see prisoners at any time, but prisoners are unable to see guards. This results in a 'self-monitoring' of prisoners to appear on their best behaviour continuously. M. C. Duncan (2007) related this to a females 'monitoring' of oneself, regarding their body and appearance through the eyes of others and social interactions, such as the one in focus here. In this example, Lucy smiled and pushed Bob, and she looked into his eyes. In this moment, she is aware of her body and the amount of physicality required (as a woman) to playfully push back. It is enough to show frustration and strength, not so much it could be deemed aggressive or overpowering. She simultaneously learns that this humorous exchange between heterosexual friends is acceptable and pleasurable. In this case, the 'frustration' of mucking up the move doesn't damage the social relationship they share. The feeling and emotion cannot be separated from the physicality – her clenched smiling teeth, the positioning of her arm up high and the grasping of his hands to meet his challenge and reply. Her intricate footwork is crucial to compensate for the loss of balance. Does her heart beat faster as she risks this social manoeuvre? This unique combination of actional movement encapsulates Wellard's (2013, 2016b) circle of BRP. A combination of physiological experiences, psychological feelings, social context and space and time. If you changed anyone of those elements the enfleshed pleasure would change. For example, if Lucy had pushed Bob over, she may have felt sorry, socially awkward, or embarrassed at the display of strength in a void where that would be considered an 'Other'. Subsequently Bob may have felt emasculated. If either of them had been in a bad mood that morning, frustrated or angry, then their abilities to engage on that playful level may have been thwarted. Moreover, if the classroom environment was sombre and the void did not allow for Lucy and Bob's shared enfleshed pleasure, this would require an increase in risk for these

two body's to 'swerve'. Would this opportunity to clasp hands have presented itself in badminton?

This type of playfulness was common with sensual movements. During observations, it became increasingly obvious that most of the students felt safe to experience sensual movements, through play, as a 'joke'. This was especially so with the boys. Barnett (1991) claims that exhibiting a sense of humour is an indicator of one's disposition for play and in this case, it is linked to social spontaneity.



*Figure 19: Oscar dancing to Beyoncé's 'Single Ladies'.*

An example was observed in Beyoncé's '*Single Ladies*' dance where the boys could copy the moves from the dance video and feel safe in doing so. The boys in the class mimicked the actions of the girls during their dance.

Well obviously, I am not the best at body rolls [laughing] but I wasn't too scared about that in PE, we'd [the boys] always look at the girls doing their dance and try it jokingly.  
(Cam)

This is an example of the intricacy of katastematic and kinetic pleasure and the relationship of pleasure with the body moving in the void. For example, the movement of the 'body roll'. It is a move that requires fluidity and sequential movement of the torso, hips and buttocks. Most

students expressed that they liked moving freely, trying to learn this move and that it was different to their normal everyday movements.

I actually like moving like this. (Cam)

So why then was it not regularly completed? On further investigation, this move was socially risky. It was never completed alone, ‘seriously’ or without music. It seemed that these three components were needed to make this expressive move ‘safe’ in the physical education void. The pleasure of performing this move, was not enough to counter the possible pain arising from social marginalisation, or embarrassment if they dared performed this move outside of the self-imposed criteria. Therefore, too much of a risk of being an ‘Other’. It was too sensual, and that was linked to sexuality<sup>22</sup> (Sheets-Johnstone, 2014). For example, Ruby watched the video of herself performing the body roll and a movement involving hip circulation and the protrusion of her buttocks, commonly known as ‘popping the booty’ (Figure 20). Before any questions could be asked she immediately stated:

I am not trying to be a ho [slang for whore, promiscuous woman] or anything! [Laughing loudly]. (Ruby)

There was an automatic justification for her movement. Any thoughts of gracefulness or sensuality were overshadowed by those of promiscuity and the corresponding social stigma.

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<sup>22</sup> It is important to note here that prioritising the *sensuality* in movement is not prioritising the *sexuality* in movement. It is prioritising the pleasure of sense. Touch can arouse physical and emotional pleasure, that may, or may not be sexual pleasure. However, the two are often considered synonymous. The etymology of sexuality, is the ‘action of being sexual’, whereas sensuality is ‘pertaining to the senses’ and being ‘alive to the pleasures of the senses’ (Harper, 2017). However, the word sensual, can be connected to ‘lewd, unchaste’ from late 15c. (Harper, 2017), insinuating that the word was connected to immoral behaviours.





*Figure 20: Ruby 'popping the booty'.*

This response reinforced the powerful role of gendered behaviours, social norms and expectations of females to avoid promiscuity or other 'dishonouring' sexual deviant behaviour (Dagkas & Armour, 2012; Evans et al., 2008; Howson, 2005; Nayak & Kehily, 2006; Oakley, 1997). Wellard (2016a) similarly, speaks of the paradox of his feeling of corporeal 'sexiness' in the gym, post-workout with the debauched possibility of arousal that could stem from it. In relation to the body, 'dominant and repressive discourses of knowledge operate in ways that sweep the enfolded subjectivities of the everyday body under the carpet' (Wellard, 2016a, p. 84). In the case of this thesis, the body required music, playfulness, friends and additionally in Ruby's case verbal reassurance of the avoidance of promiscuity to move within the void. Anything outside of this and there was a risk of the 'Other' and a decrease in katestematic pleasure. On further questioning about lower body expressive movement she explains why it could be hard for people to perform a fluid move like a body roll:

I was trying to teach everyone to do body rolls and I don't know how other people can't do it, because it feels so smooth to me, you pop out and in. I was trying to break it down and show them little parts of it, but the whole thing has to flow together. I think moves

that involve your hip and bum can get embarrassing and I think that some people can't actually move like that either. Some people are really stiff...[whereas] I just think about it and then I move. (Ruby)

This is notable for several reasons. Firstly, she highlights the awkwardness of trying to teach a dance move to peers that involves the bum and hips, as this may be embarrassing for some people to try, again alluding to the social norms of sensual movement. Secondly, she alludes to needing to have practiced moving this way to be able 'to flow together'. Being that this move was not practiced often, it lacked this flow.



*Figure 21: Ruby teaching the body roll.*

Perhaps this is a result of the relationship between individuals and their perceptions and grounding of movement experiences, which are heavily shaped by sporting practice (Lundvall & Schantz, 2016; McNamee, 2009). This movement isn't overly common in sport. In an institutionalised movement void such as physical education, of which sport dominates (see 6.3) the body struggles to move in this way. To do so, requires a significant swerve, a significant

disruption and that risks katastematic pleasure. This was quite evident during observations, the seeming lack of confidence by many students to try movements that were expressive, different, or anything that could be considered or perceived as ‘sexual’. This did not necessarily prevent moments of shared pleasure, however it changed the way these were experienced.

The boys tended to use play to express social pleasure rather than typical affective practice (e.g. hugging). Rick and Leonardo shared handshakes. An example can be seen in Figure 22. They had elaborate, sequential actions using multiple parts of their body to display a social bond on greeting each other, celebrating something or parting ways. These playful moments, though learned patterns, occurred spontaneously when they ‘shared’ a moment. They were embodied displays of emotive feeling (Barbour & Hitchmough, 2013; Clough & Halley, 2007). If eye contact was made, they seemed to both know to launch into it.



*Figure 22: Handshakes.*

- |             |                                                                                                                                                                                                                                                              |
|-------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Researcher: | What’s up with the handshake guys?                                                                                                                                                                                                                           |
| Rick:       | [laughing] We have all these cool handshakes. It started when we were doing dance, like we added the moves and shit, and started like with a hand, backhand, Le Bron [name of the move, but also the name of a basketballer], then fishing [name of a move]. |
| Leonardo:   | Now we do them outside of class, they kind of just stuck as a bit of a greeting, like in between classes as stuff.                                                                                                                                           |

Having an active greeting between friends, this combination of some orchestrated movements to celebrate a special bond between two people seemed to be a socially acceptable way of physically greeting, specifically amongst teens. It was used more than a hug, especially amongst the boys. Other forms of gesture were used over the eight months of observations – high fives, chest bumps, fist bumps and bum slaps. These movements were all playful expressions of feeling, and affective practice (Atkinson et al., 2004; Atkinson, Tunstall, & Dittrich, 2007; Pollick, Paterson, Bruderlin, & Sanford, 2001). Most importantly, they were ‘safely sensual,’ there was less of a threat to katastematic pleasure. Bob and Earl similarly shared a playful relationship that always ended up in an ‘embrace’ of sorts but in a form, that was socially acceptable. For example, a public display of a ‘bromance’<sup>23</sup>. The bromance was built upon short intermittent displays of affection through movement:

...they come in to talk about their next activity, and Sam puts his arm around the Bob in a friendly and reassuring way. One could call it a ‘bromance’. (Field note)

In Figure 23, Earl is sitting on Bobs shoulders. The whole experience happens without any talking or obvious planning, an example of the ease of play (Gadamer, 2002b). Bob was already sitting on the floor, when Earl walks towards Lucy, chatting about something. He swings one leg over, then another and sits down on Bobs shoulders. They are only in this position for about three seconds before Earl stands up and moves away. It is an example of physical and social spontaneity, which indicates a playful disposition (Barnett, 1991).

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<sup>23</sup> ‘Bromance’ is a comedic term to describe a ‘brother-romance’ a very close friendship between two male friends similar to that of a romantic relationship.



*Figure 23: The bromance of Bob and Earl.*

If the affective display got serious at any stage, or seemed to border what could be classed as ‘love’ or ‘affection’ they were quick to hide this with rough play. Perhaps this is a fear that their adolescent play would have resembled something flirtatious (Radley, 1995, 2003). Bob and Earl’s play together was different to that of Bob and Lucy. Bob and Earl play fought with shoulders and bigger clashes of bodies (Figure 24), whereas Bob and Lucy have more intricate displays, such as the clasping of fingers (Figure 18).



*Figure 24: Bob and Earl engage in rough play whilst Lucy looks on.*

Bob and Earl, have a shared sensual pleasure based on ‘fleshly’ experiences of this acceptable playfulness in movement. They engage with one another through touch and although they enter

into the embrace for their own personal pleasure, it results in a shared experience. Merleau-Ponty (1968) claimed that this relationship between the ‘toucher’ and the ‘touched’ transgressed boundaries between the senses and between subjects. Bob and Earl are both able to express themselves and create themselves based upon this shared sensual pleasure. This play is heavily constructed by human behaviour based on gender (Bishop & Curtis, 2001). Nelson and Uba (2009) maintain that this type of active play can help with expression, specifically embodied behaviours. They advocate the importance of rough and tumble play as an example of this (Nelson & Uba, 2009). Bob and Earl also exhibit the social and political forces on their enfleshed play. It cannot just be an outburst of feeling for one another (McWilliam, 1999), it still must conform to the boundaries of male to male contact (Hokowhitu, 2004b). These exhibitions of playfulness are exploring socially acceptable physical contact (Dunning, 1999). For example, sport or rough play, can be a non-threatening socially acceptable way for males to explore and participate in physical contact with other males without stigma. There is less of a swerve required for enfleshed affective practice to move this way within the ‘playful’ void. The social acceptance of a game like rugby, where males *must* contact one another to be successful, provides an opportunity for touch that is socially acceptable in that the touch is tactical. This is supported by Pellegrini and Smith (1998) who contend there is a clear gender difference in the uptake of rough play, including parent-child play, sibling play, and peer play. The physicality and vigour that is involved with male play exceeds that of female play. Nelson and Uba (2009) claim that parents, teachers and adults often interrupt this form of play, mistaking it as violent or aggressive. This was evident in the findings of this thesis where Leonardo exemplified a want to physically exert himself through dangerous play for joy, but was aware of ‘adults looking’ (p. 169). Likewise, Earl alluded to the feeling of being judged as a delinquent adolescent boy when he is was engaging in physical play with peers:

...people judge a pack of boys playing – they’d think we were up to something. (Earl)

Yet this type of play is needed for motor skill development, social development, exploration of boundaries (such as sexuality or morality), and sensory stimulation (Hokowhitu, 2003, 2004b). Pellegrini and Smith (1998) similarly state that rough and tumble play and aggression are independent systems. Behavioural observations show that engaging in rough play is not correlated with aggressive behaviours in childhood (Pellegrini & Smith, 1998). Furthermore, they connect this play to leadership within a peer group in adolescence (Pellegrini & Smith, 1998). Perhaps the NCEA assessments used in this physical education class for leadership (New Zealand Qualifications Authority, 2017a, 2017b) are marginalising alternative, enfolded forms of leadership knowledge.

There was a desire for friendships, social belonging and avoidance of the ‘Other’ in the findings. The students wanted to maintain katastematic pleasure (Konstan, 2012; Turner, 1947; Vander Waerdt, 1987). The stigma attached to play outside of the social bounds was too risky to warrant the possible pleasure. The void is unsafe. At the risk of losing katastematic pleasure, the kinetic is not pursued. This could be a result of social and political perceptions of play being un-serious (Bishop & Curtis, 2001). Freddie commented that you might look ‘wrong mentally’ if you did a little dance in the middle of the park:

- |            |                                                                                                                                                                                                                                                                                                                                                                                               |
|------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Researcher | How do you think people perceive your playing?                                                                                                                                                                                                                                                                                                                                                |
| Freddie    | People don't really accept it, they would look at you funny. It's because you are like kinda a grown up and so you're not really a little kids, you can't really get away with it. [laughing] They are gonna be thinking somethings wrong mentally if they catch you trying to do a little dance in the middle of the park or something, or going for a big swing on the swings or something! |

This comment by Freddie indicates that barriers and enablers of play are significant to the uptake (see 2.4), and social barriers such as the risk of being labelled an ‘Other’ are important considerations. Once again, the body’s pleasure is manipulated by the power of the void. There seemed to be many of these unwritten rules attached to the student’s playfulness. Perhaps there

is a play hierarchy here that relates to gender? For example, the bromance movements seemed more acceptable to Bob and Earl, than Miley's own perception of her sensual 'bodily shaking' in class (p93). This socio-cultural discourse shapes what hierarchies these bodies have in movement (McWilliam, 1999) and considering Wellard's cycle of BRP (2013) impacts greatly on pleasure. Wellard and Pickard (2017) commented on the incongruity of a ballet dancer's painful, bleeding toes in beautiful 'effortless' performance (Wellard & Pickard, 2017). Could there be a similar irony in the way enfolded pleasure is experienced for these students? Not in an exclusively physical sense, yet in the embodiment of how one must move and experience pleasure socially and politically to fit the void. The discourse becomes an accepted part of the moving and the mover. Play hierarchy's and the monitoring of the 'self,' in play become the metaphorical 'bloody toes'. They must be embraced, as they are crucial to what makes the experience so 'effortless'. Like the dancer's feet, there is an irony in the painfulness of the obedience to social regulations and the void of playfulness. Case and point, Bob and Earl who attempt to 'lead' in rough and tumble play, yet as this is not accepted as a form of leadership in physical education, they 'self-regulate' and stop when the 'real' lesson begins. Or the boys who are careful not to play rough as 'people judge a pack of boys playing'. This reduction in physicality becomes normalised, it is a necessary pain that is normalised to receive the 'pleasure' of meeting the requirements of the void.

### **7.7 Reflections on play therapy as swerves of joy in the void.**

Play-therapy assumes that the individual has within himself or herself the ability to solve problems. This is accompanied by the desire to engage with mature behaviours in place of immature ones, in the knowledge that this will allow growth (Axline, 1947). However, there is a usefulness of examining components of play-therapy to explore how play can be useful in physical education for learning and growth through expressive movement. Ruby continually



placed herself in playful situations where she challenged her movement. She sometimes succeeded, sometimes failed, but despite the outcome she continued to try.

I often turn around and Ruby is on the floor, upside down, or in a new movement position. (Field note)

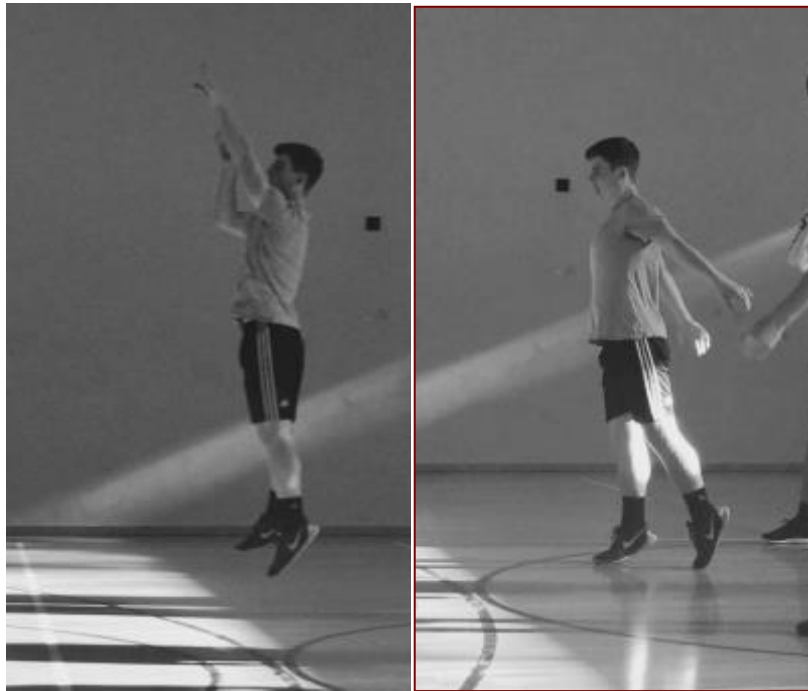
Here unique movements can be seen in Figure 25.



*Figure 25: Ruby's willingness to try new movement.*

Axline's (1947) theory is that through repeated play, one can extend capacities. If we apply that to movement pleasure: Those who have *learned* to freely express joy through embodied movement will be able to achieve higher levels of creativity and emotional expression through affective practice. Pleasure is necessary for learning, as it is a source for motivation for further learning (Surbaugh, 2009). There is 'one consistent manifestation: the child gains the courage to move ahead, to become... [an] independent individual' (Axline, 1947, pp. 20-21). This could be seen in Ruby's enlashed experiences of pleasure.

Rick similarly felt confident to creatively challenging his body by using play and expressive movement. He identified as a basketballer in times of play however, given the challenge and opportunity, he would allow his body to take other forms, including that of a ‘dancer’ (see Figure 26).



*Figure 26: Rick - A challenge to enfleshed ‘bodies’: From the basketballer to the dancer.*

Expressive movement in physical education allowed Rick to move differently than that of his basketball ‘identity’:

I like the way my hand connects in the mirrors dance, where we match each other and move around in a circle. Those little movements (Rick).

This can be observed in Figure 26, where his hands were positioned delicately to reflect the gracefulness required by the dance move. Axline (1947) explains that through play, children demonstrated an increased courage to move ahead, grow and become more independent. The results of this thesis suggest it is possible the same occurs in physical education with playful *expressive* movement. If students are in a socially safe environment, a void, where judgement is limited and creativity encouraged, they could explore expressive movement, see success in their

movement and branch into other forms of expressive movement as a result. Perhaps the most obvious finding here, is the repeated use of Ruby and Rick's narratives. Why was it that they repeatedly volunteered to be observed, have conversations, and think about their movement pleasure in physical education? Why did the void seem less of an issue for Ruby and Rick? Their repeated pleasurable experiences of creativity, spontaneity and playfulness in physical education had contributed to a confidence in movement. They participated with intent (Dodds, 1976). They found and created opportunities to move for pleasure (Nesti, 2007; Ross, 2008). They repeatedly engaged with the movement environment (Burkitt, 1999; Lundvall & Maivorsdotter, 2010). The amalgamation of these experiences allowed for a deep learning, a spiritual understanding of moving (Halas & Kentel, 2009; Kentel & Dobson, 2007; Lodewyk et al., 2009). Moreover, the more they 'swerved' in the void, disrupted, challenged and took risk with movement pleasure, the less manipulating the void became. Why is this important? The findings suggest that the joy of movement, that does not conform to the institutionalisation of the physical education void, relies on an ability and a consciousness to disrupt the void. This is a challenge to one's katastematic pleasure and requires risk. Those who attempted, expressive or alternative movements and succeeded in maintaining katastematic pleasure were rewarded with the kinetic pleasure from the experience, the joy (khara). Students, to varying levels, used play to achieve this. Leonardo, liked feeling how the 'cut point' in the void made him feel and as a result continued to receive pleasure from this. Rick and Ruby reached levels of confidence and creativity where they repeatedly challenged institutionalisations in physical education. The 'boys' cautiously experimented with sensuality 'jokingly' and when they received a supportive laugh from their peers, they continued in the knowledge they were safe to do so. The concepts of play-therapy seem useful to create a void that actively encourages a body to move in unique and spontaneous ways, to swerve. This type of void encourages the swerve. Perhaps using ideas from

play-therapy could be one way to challenge moving bodies in a non-confrontational way to achieve alternative pleasures.

There is categorisation of physical education students that often happens unwillingly (Dagkas, 2011; Fitzgerald, 2005; Shilling, 1993b, 2008; Tinning, 1997). For instance, the disabled body, the clumsy body, the apt body, the physical boisterous body, or the joyful body to name a few. An educator changing the play environment and language, the void, could challenge a physical boisterous body to become a calm, controlled graceful body. This is not to say these two are exclusive or dichotomous, however, it is a suggestion that a change in the environment could foster a change in perception. This could increase consciousness of how bodies are manipulated by the void in which we move. Perhaps it could be done with the introduction of new, unfamiliar movement contexts requiring different considered moves. There was a distinct difference in the play that was observed in expressive movement situations, to traditional institutionalised performative sporting situations. In the expressive movement lessons, play seemed to be accepted and seemed to project creativity and different ways of moving. Those lessons that were based on sporting contexts however, seemed to foster play that was typical of, or connected to, the sport or equipment being used. Furthermore, play outside of the sporting requirements was deemed to be ‘off-task’. Anecdotally, this is typical of play in physical education. If play is utilised, the teacher often chooses the equipment (even offering a selection of equipment mandates control of the equipment), the location and the time given to play. Play in physical education is often seen as a by-product of the *real*/lesson or an off-task behaviour. It could be a minor games unit or a smaller part of a lesson on why we need rules and regulations in physical education. Perhaps play is used for a reward for completing a unit of work, an easier relief lesson to set, or a rainy-day substitute. During these play opportunities, movement discourse and stereotypes are reiterated as students play in ways familiar to them. Stereotypically, the athletes will ‘play’ a game where they can exhibit their skill. Whilst those not ‘typically’ athletic, may try desperately not to

be hit by flying gear, 'play' conservatively in the corner. Behaviours that are seen to be aggressive or unproductive are shut down, disputes are diffused, and control is maintained.

It could be argued that most physical educators do not critically challenge play. Play is either devalued as a site for explicit learning, or disparately viewed as an unproblematic good for learning. Pedagogical models for structured play such as TGFU (Bunker & Thorpe, 1986; Pope, 2005), do not critically unpack enfolded understandings of play. Allowing students to 'choose' does not automatically represent empowerment exempt from discourse. This is because of the wider political and social forces that influence the enfolded decision making process in movement (Hook, 2007; Markula & Pringle, 2006; Woodward, 2009). To assume that a student is 'empowered' simply because the learning activity is 'learner centred,' 'differentiated' or 'authentic and of their choosing' is misleading. Empowerment requires a critical consciousness as to why they are engaging in that activity, an understanding of the process and an awareness of the conditions in which they are moving in, replicating and creating (McLaren, 1991; Ruiz & Fernandez-Balboa, 2005). Empowerment also requires an understanding of the possibilities to transcend and change, the possibility to 'swerve'. Consequently, to claim that play does not need to be facilitated or planned in secondary school physical education is somewhat naïve and ignorant. The word empowerment concerns liberation with education, providing enlightenment to those oppressed through the identification of educational discourse and the political agendas that shape society (Freire, 1970; Glass, 2001; Roberts, 2000). Freire (1970) stipulated that in order to live a 'fully human' life, education was required as a catalyst of choice. He stated that individuals become oppressed over a long period of time or 'a culture of silence,' and accept political agenda, socially accepted behaviour and academic knowledge as the 'truth'. Choosing a context that places the learner in the centre, does not equate to human development and a freedom from oppression.

Hughes (2010) contends that play must have five characteristics; intrinsic motivation, freely chosen, pleasurable, non-literal and actively engaging. However, in an educational environment, there is a moral obligation for learning, and therefore 'play' in a learning environment must be facilitated. For example, a student engaging in harmful roleplay of family violence cannot be dismissed as 'play' in an environment that has an ethic of care for children. Even if this type of play still meeting the five characteristics described by Hughes (2010). Arnold's (1968) consideration of play within a 'planned environment' is useful here. He suggests using pedagogical knowledge to shape an environment that limits teacher interjection into a learner-centred, spontaneous, free and imaginative educative environment is play. However, this is done in the company of an adult to support social and emotional learning. This results in the child's wishes and needs being 'lived out' in play experiences that centres on learning (Arnold, 1968). Therefore, explicit pedagogy is required to create an environment where play flourishes, but maximises learning. Furthermore, if the desire is to disrupt entrenched interpretations of embodied, engendered 'play', then that pedagogy should increase consciousness. One could argue that this removes pivotal elements from the play (e.g. using pedagogy requires decisions to be made by the teacher, that impact on the way the learner decides to play within those boundaries). Manipulated play in these regards, could be viewed or perceived as not 'true' play, as the decisions have not all made by the 'player' themselves. Perhaps, it is more useful to think about a 'playfulness' rather than 'play' in a physical education context. This treats play as a disposition rather than a behaviour in an environment (Barnett, 1991). The findings of this thesis suggest that playfulness could be useful for experiencing movement pleasure and meaning-making, particularly in a physical education context. This was specifically seen in the challenging of assumptions of movement and safely exploring meaning by 'playing-out' these enlashed play experiences. Axline (1947) contends that:

...since play is [a] natural medium for self-expression, the child is given the opportunity to play out his/her accumulated feelings of tension, frustration, insecurity, aggression, fear,

bewilderment, confusion. By playing out these feelings, [the child] brings them to the surface...faces them, learns to control them, or abandons them. (Axline, 1947, p. 16)

The findings suggest that this 'playing out' contributes to personal meaning, Hauora and katastematic pleasure. The play opportunities were more common in expressive movement sessions and were valuable to students making sense of their movement and their world. On many occasions these exhibitions of play within lessons were not the desired objective of the lesson itself, but a by-product of the environment. These moments were of equal importance to the students for experiencing katastematic and kinetic pleasure in physical education. Lastly, to consider these play experiences as 'off task' behaviours and regulate accordingly, would continue to marginalise opportunities for students to experience movement pleasure and make meaning. Moreover, considering playfulness as 'off task' behaviour in physical education could be serving the institutionalised movement void that prescribes that playfulness is not of value in a performative physical education.

## **7.8 Conclusion.**

This chapter has presented a different interpretation of movement pleasure. Unlike the preceding chapter, these moments are not connected with the performing of a functional skill, and they are an anomaly from the prevalent institutionalised movement in the physical education void. These moments of movement pleasure led to these subsequent findings:

1. The 'dab', a contemporary dance move, was regularly observed as a disruption to functional or routine movement in physical education. The dab was one example of many other spontaneous, playful movements that were used in a similar way to disrupt the normalised, performative, institutionalised movement in physical education.

2. Play was identified by students as a catalyst for expressive movement and for its ability to evoke creativity and spontaneity. Lessons that did not centre on institutionalised movement and sporting movement fostered more opportunities for this expressive play.
3. Playfulness was used for exploring ones 'self' in movement and making sense of their movement and their world. Therefore, playfulness could be useful for experiencing movement pleasure and meaning-making, particularly in a physical education context.
4. Playfulness was used to experience kinetic pleasure whilst maintaining katastematic pleasure. This reduced the chance students could be viewed as an 'Other' and was a socially safe way to attempt new pleasurable movement.
5. Play-therapy, in conjunction with the Epicurus swerve, has been used to interpret how students experienced movement pleasure by disrupting the manipulative power of the void. Those students who had positive experiences attempting expressive or alternative 'swerving' movements in the void, and succeeded in maintaining katastematic pleasure, were rewarded with kinetic joy, (khara).
6. Epicurus' swerve was used to elucidate one's 'consciousness' of, and within the void. Further, this is a challenge to ones katastematic pleasure and requires risk. In the case of this thesis, the students who 'played' in the void, increased their consciousness and willingness to disrupt the void.



## Chapter Eight: Ruminations: An understanding unfinished.

*Titiro whakamuri kōkiri whakamua*  
*‘Look back and reflect so you can move forward’*

### 8.1 Introduction.

Chapter Eight presents an ‘understanding unfinished’. Merleau-Ponty (1968) spoke of how bodies, their practices and their properties were central to an ‘understanding unfinished’. He claimed that enfleshed understanding can never be complete, as how we experience phenomena as a body ontologically, repeatedly creates and recreates us as human beings. Correspondingly, this chapter will not present a typical conclusion as such. Instead, this chapter will ruminate on the literature review, findings and discussion and present an ‘understanding unfinished’. Essentially, it will:

1. Suggest why current critical pedagogical practice in physical education, given the findings of this thesis, is not enough to disrupt enfleshed knowledge.
2. Advocate for pedagogy in physical education that restores sense to the ‘self’ and prioritises enfleshed understandings of movement.
3. Advocate for pedagogy that critically challenges, disrupts and allows for alternative experiences outside of institutionalised movement.
4. Propose a pedagogical framework, *Enfleshed Pedagogy*, that draws upon notions of Epicurean theory, critical pedagogy, sense-perception and playfulness to disrupt the institutionalisation of movement in physical education.

## 8.2 Critical pedagogy in physical education – is it enough?

Play-therapy, in conjunction with the Epicurus swerve, was used to interpret how students experienced movement pleasure by disrupting the manipulative power of the void (see 6.4). Those students who had positive experiences attempting expressive or alternative ‘swerving’ movements in the void, and succeeded in maintaining katastematic pleasure, were rewarded with kinetic joy, (khara). The findings showed that Epicurus’ swerve was used to elucidate one’s ‘consciousness’ of, and within, the void (see 7.8). Further, this was a challenge to ones katastematic pleasure that required risk. The students who ‘played’ in the void, increased their consciousness and willingness to disrupt the void. This call for an increase of consciousness of and within the marginalising void, could arguably be a call for critical pedagogy (Culpan & Bruce, 2007; Kirk, 2006; McDonald, 2014; Tinning, 2002; Wright, 2004). For instance, critical pedagogy, directly links to teaching and learning, and within a broad definition seeks to understand the interrelationships of ideology, power and culture in the hopes of a more socially ‘just’ world (Gillespie & McBain, 2011). Arguably, critical pedagogy is currently an important part of physical education in the *NZC* (Ministry of Education, 2007) and continues to influence educational habitus in Aotearoa (Culpan, 1998, 2005; Culpan & Bruce, 2007; Gillespie & McBain, 2011). Within human movement, critical pedagogy can unpack patriarchy, heterosexualism, Eurocentricity, inequality, social injustice, and obsessive and oppressive behaviours towards movement, sport, the body and exercise (Bain et al., 1990; Bale & Christensen, 2004; Hsu, 2004; McFee, 2004; Schwager, 1997). However, does this ‘unpacking’ and exposing paradigmatic discourse and social injustice (Biesta, 1998; Ennis, 1997; Kincheloe, 2004, 2005; Ruiz & Fernandez-Balboa, 2005) in physical education suffice for the enfleshed body within the void? Critical pedagogy requires two prerequisites (Darder, Baltodano, & Torres, 2009); The need for teachers and students to critically understand dominant ideologies and discourses that are present in contemporary movement, and the provision of alternative

discourse to address and transform oppressive practices (Darder et al., 2009). This contends that identifying the dominant ideology and discourse alone is not adequate for critical pedagogy, without providing the opportunity to change. This is representative of the theoretical considerations that critical pedagogy arose from:

- People's vocation is to become fully human.
- Humans are not predetermined, and hence they can change their condition.
- Hope, freedom, love and solidarity are necessary conditions for becoming fully human.
- Humanisation requires being with the world (not just in the world) ethically and responsibly. By contrast, domination is found in the 'culture of silence,' in which people can neither name nor invent the world.
- Humanisation stems from conscientização (conscientization) – a constant process of becoming aware of both the conditions that limit people's humanisation and the possibilities of transcending these conditions. Conscientization, in turn, emerges from praxis – a perpetual reflective effort to link theory and practice in a cyclical way. (Ruiz & Fernandez-Balboa, 2005, p. 244)

Freire (1970, 1997, 1998) claimed that praxis was fundamental to enlightenment and freedom from oppression and to live a 'fully human' life, education was required as a catalyst of choice. Using critical pedagogy through various forms of movement to disrupt the student's and teacher's ontological positioning, is a step towards disrupting entrenched perceptions of joy and increasing this 'choice'. However, the findings of this thesis suggest this is not sufficient. It is not enough because a critical pedagogy does not disrupt our enfleshed experiences and understandings of movement in physical education. Critical pedagogy may have the power to stimulate consciousness of the void, in which the body moves, however it does not appear to disrupt the way the body moves within the void. Our enfleshed understanding of the joy of movement is shaped by the institutionalised void in which our body moves. We can be 'conscious' to this void using critical pedagogy, we can critically unpack what it means to move in this void, but our enfleshed knowledge of moving as a body within the void, seems to 'remain uncritical'. This is because the body itself within the void, in physical education, is not disrupted or de-

institutionalised. The enfleshed body has been oppressed over a long period of time in ‘a culture of silence’ accepting political agendas, socially normalised behaviours, and academic knowledge as the ‘truth’. Critical pedagogy requires an increase in one’s self-consciousness (McLaren, 1988). However, the findings of this thesis suggest that consciousness in these regards does not refer to a consciousness of enfleshed knowledge, but instead that of the mind. Therefore, using a critical pedagogy to disrupt enfleshed knowledge is not enough, and continues to prioritise the knowledge of the mind. Critical pedagogy in physical education in Aotearoa seems to focus on Arnold’s (1968) ‘through’ and ‘about’ movement, not the ‘in’. Given the findings of this thesis, it does not seem evident where ‘in’ physical education we disrupt, challenge or explore the enfleshed knowledge of our body.

Merleau-Ponty (1968) observed the flesh as separation and divergence. The flesh, and being enfleshed means to be different, not the same. To be enfleshed is a disruption, one that needs nurturing and support to make sense of worldly knowing. It requires a consciousness of the void, but also a consciousness of the enfleshed self, and this necessitates sense. Essentially it requires movement experiences that return sense to the ‘self’ and disrupt the notion of the ‘Other’ and the manipulative power of the void (see 6.4). Moreover, the more students ‘swerved’ in the void, disrupted, challenged and took risk with movement, the less manipulating the void became to their enfleshed pleasure. The findings suggest that a central way to achieve this, is playfulness. Joy of movement, that does not conform to the institutionalisation of the physical education void, therefore relies on an increase in consciousness on how one’s body moves within the void. This requires risk, and a challenge to one’s katastematic pleasure. For those who attempted and succeeded in maintaining katastematic pleasure, they were rewarded with alternative kinetic pleasures from the experience. These alternative pleasures were not institutionalised.

What does this mean? It means that the way critical pedagogy is currently employed in physical education is inconsistent. There is a convenience, and critical pedagogy is commissioned in specific ways in physical education, by those in power who use it in ways that suit (McLaren, 1988, 1991). Critical pedagogy was attached to models or theory based sessions where students could ‘unpack topics of power’, however, the findings suggest it is rarely considered ‘in’ movement. This could be seen in the findings with the notion of spirituality.

Physical education could freely foster spirituality (Hill, 2012; Lee, 2010). It is recognised in the *NZC* as a dimension of Hauora (Ministry of Education, 1999, 2007), and is valued for the role it plays in meaning-making. The interpretations of the findings indicated that spirituality was an important part of the enfolded understanding of movement pleasure. Further, if spirituality is seen as mindfulness (Scandurra, 1999), and acknowledged for its value for wellbeing, human development and purpose, then it is a worthy pursuit (Arnold, 1999; Freire, 1970, 1997, 1998; Morgan, 2006; Parry et al., 2007). However, given the review of literature and the findings of this thesis (see 6.3), there is evidence to interpret that spirituality is marginalised in physical education because of the institutionalisation of movement. Discussions and theoretical tasks actively encouraged criticality to challenge student understandings of movement and leadership. However, the same thing could not be said for the movement experiences. The assessment on social responsibility (New Zealand Qualifications Authority, 2017b) required very similar traits from all students to be ‘successful’. Students performed in responsible ways that were required by the assessment task (see 6.3). This reduced spirituality to ‘behaving well’ and the body was subsequently assessed on what it meant to be successful, pleasurable and meaningful within this construct (Lodewyk et al., 2009). Students had to meet the requirements of the assessment task to achieve success, and alternative meaning did not contribute towards the ‘performance’. Despite the learning task embracing criticality to combat a singular understanding of moving and leading others, the expectation for what ‘spirituality’ looked like was singular and

institutionalised as ‘socially responsible’. McLaren (1988) states ‘we must be careful not to textualise marginalised voices by placing a fixed limit on the scope or means of their representation; nor must we posit a false equation among the various expressions of pain or modes of resistance that speak to the specificity of the oppression’ (p. 62). Debatably, this occurs in physical education with meaning-making. Think about Freddie’s’ spirituality and katastematic pleasure that was not considered in her experience of badminton (p135); Or perhaps Ian’s displeasure and lack of meaning associated with frosty morning running (p.116).

These examples expose the inconsistency with critical pedagogy in physical education. Physical education that was genuinely critical regarding spirituality would have to be open to disintegrating parts of its own culture (Lodewyk et al., 2009; McGuire et al., 2006; Roberts, 2000). If a physical education culture only values epistemological performative knowledge, then spirituality and other ontological structures of understanding will be marginalised. To allow for this ‘Other’ meaning and experience (such as spirituality ‘in’ movement), the prevailing performative culture could not remain. This is because spirituality and meaning-making, is required for experiencing genuine pleasure of creation in movement (Daly, 2004; Lodewyk et al., 2009). Yet, this creation in movement, coenaesthesia, requires a discovery and experience of the power to *change* your movement and make things happen (Sheets-Johnstone, 2014). If the culture of physical education fosters a void where change is not welcome, this is difficult to achieve.

### **8.3 Returning sense to the ‘self’.**

If we are to be critical with our enfolded movement, and allow for alternative pleasures in movement, then the findings of this thesis suggest that the use of playfulness could be a way of facilitating this. There is a distinct role of sensual movement in being kinaesthetically aware, and Arnold (1968) contends that expressive playful contexts are the ideal sites for education of the

emotional ‘self’. This is why Woodward (2016) advocates the enfleshed over the embodied, to value the intricacy of our fleshly, sensory pleasures, by acknowledging and valuing its pivotal role in meaning-making. Moreover, why Sheets-Johnstone (2014) claims sensual pleasure is required for coenaesthesia. The findings of this thesis suggest that the institutionalised void within physical education does not actively encourage the creative, sensual, spiritual and critically enfleshed ‘self’. Yet, these seem to be the very things that physical education practitioners often speak of when they allude to ‘best practice’ (Arnold, 1968; Hokowhitu, 2004a; Kentel & Dobson, 2007; McLaren, 1991; Reid, 1996a; Ross, 2008; Tinning, 2010; Wright & Burrows, 2006).

Nevertheless, it cannot be assumed that just because one provides a playful environment, this ‘naturally’ results in expressive movement or alternative pleasure. In the previous chapter, it was acknowledged that despite the paradox, playfulness in physical education needed to be planned. This same statement applies to the joy of movement. Institutionalised movement in physical education reproduces a socially and politically constructed discourse of joy. It is commonly linked to able bodied sporting success or behaviourism (Brighton, 2016; Shilling, 2004, 2010). Human beings experience phenomena based on sense impressions and preconceptions (see 3.3) hence student’s joyful bodily knowing can be celebrated or oppressed by simply walking through the gymnasium door. The physical educator has a responsibility for sense and ‘...the teacher, as a model with whom the pupils can identify, can help to make fear, frustration and hostility give way to confidence, trust and co-operation’ (Arnold, 1968, p. 77). The findings of this thesis revealed this was indeed the case. Freddie describes her bodily actions when faced with her regular physical education teacher or a relief teacher:

- |             |                                                                                                                                                                                    |
|-------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Freddie:    | I think sometimes [in PE] when you get the reliever, you automatically think ugh it’s not going to be that great, they don’t look comfortable, so you just don’t enjoy it as much. |
| Researcher: | What happens to your body when a reliever comes in and is taking the class for the day?                                                                                            |

- Freddie: It kinda slouches down a bit and you feel it go down, I don't know how to explain it really, down. Not feel down, but your body goes down a bit. When you get the reliever you kinda just go [slouches shoulders]. I don't want to move, don't want to do anything. Yeah, they don't really know you or the subject, they don't seem to get the movement thing, so you don't feel the same as you would with your teacher.
- Researcher: Ok so you go in and your teacher is there or has a session prepared for movement. What is your body doing then?
- Freddie: Oh [laughs] it is upright, just happy, almost like you just want to move, you kinda can't stop, you just have to move.

Freddie's understanding of having a reliever in physical education, results in her enfleshed response of disappointment. She acknowledges with her senses that the environmental factors have changed, and this will impact on her possibilities of experiencing joy during that class. Even before she is aware of the topics or contexts being used, the sense impressions and preconceptions of relief teachers in physical education have triggered fleshly patterns and memories of meaning (Csikszentmihayli, 2008; Wellard, 2013, 2016b; Woodward, 2016). This is directly connected to a reduction in joy. Anticipatory knowledge of the body in preparation for the movement in physical education can increase or decrease in pleasure (Arnold, 1979; Kretchmar, 2000b; Woodward, 2016). Perhaps this is a spirited reminder of the influence physical educators can have. Physical education environments expose, and allow for visible affective practice. As Ruby stated on p.112:

You also go on the journey with others, the rise and fall, you go up with others and you go down with others [in the learning process]. You can also help to pick them back up when the mood is really down, and be a part of that. You have different personalities [in the class] and a dynamic environment.

The physical educator has a powerful position, and responsibility, to liberate the child by capitalizing on the inherent desire to play and imagine (Arnold, 1968). A difficult task, given that often a school context habitually cultivates an opposing culture (McLaren, 1991). For example, Kentel and Karrow (2007) claim that the 'school desk' is an integral part of the problem of the



situated body. It controls the body and privileges the mind. Physical education could be the ideal setting to restore the sense to the 'self'.

When dressed as near naked as convention allows, in the gym, in the swimming pool, on the sports field or best of all among rocks, rivers and trees, [the child] can be made aware of what it means to be alive. As [the child] absorbs the sensations of air and water and grass, or rain, wind and snow, of sand and sea, of hills and valleys, he can learn not only to belong to nature but to make nature belong to him. He can re-establish the organics bod with our de-vitalized civilization has done so much to destroy. (Meredith as cited in Arnold, 1968, p. 78)

There is a sense of vulnerability in the example above. The student must trust the educator, trust their peers and trust themselves. The environment demands sensory responses and this elicits vulnerability. The sense is vital to the student 'being' in an educational environment such as this. Which is exactly what Nussbaum (1994, 2011) claimed would result in human capability and flourishing. For instance, Leonardo's want to experience the cut point in that moment of sweet tension; a vulnerability to his katastematic pleasure based on his sense. This necessitates disruption to conformity, seating plans and the notion of 'sameness' (Kentel, 2007). It is fleshly divergence that separates human beings from one another (Merleau-Ponty, 1968). Sheets-Johnstone (2014) states one can be liberated in movement by simply removing one's shoes. However, given the findings of this thesis (see 6.3, 6.4 and 6.5), arguably movement in physical education conforms to entrenched institutionalised performative discourse that still very much requires a pair of Nikes to 'just do it'. Speculatively speaking, it seems ironic that in educational settings, sense and the 'natural' learning environments are becoming the most foreign and unnatural to our students.

With the findings implying that the institutionalisation of movement impacts sense, it could be argued that pedagogy, that prioritises sense, could be used to counter this. Some pedagogical approaches exist that centre on the prioritisation of sense in physical education. For instance, Epicurean physical education has been identified as a way of restoring the simple pleasure of

moving (Train, 2012, 2015). There is eurythmy, which is considered an art of movement (Poplawski, 1998), and somatic education has also been used to prioritise sense in physical education (Linden, 1994; Sheets-Johnstone, 1979, 1999). Sheets-Johnstone's work (1979, 1981, 1999, 2014) focuses on attention and conscious control of the kinaesthetic process to sense movement. This has developed from the notions of Dalcroze exercises, where one learns to listen to, and make sense of musical exercises. To do so, requires a different musical pattern to the habitual one they currently use, forcing attention and conscious control of the kinaesthetic process (Juntunen & Hyvönen, 2004). Somatic education is also influenced by the Feldenkrais method, where the groups are encouraged to explore the sensations of movement to build an awareness with minimal teacher modelling. There are some similarities between this hands-off playful approach and that of play-therapy (7.7). More recently Sheet-Johnstone published work on 'taking your movement pulse' (Sheets-Johnstone, 2014). This is a concept comparable to 'taking one's pulse' and describes the act of listening to, focusing on, and noticing movement. An example of taking your movement pulse is taking a simple routine movement task, like brushing your teeth, and focusing on the movements that you make. How tightly you grip the toothbrush, the pattern and speed of brushstroke, the hand you use, the pressure on your gums would all be 'listened to'. She claims this practice can lead to a greater kinaesthetic awareness or coenaesthesia (Sheets-Johnstone, 2014). Kentel (personal communication, July, 2016) has developed an original research methodology called 'Somatogenesis', a combination of somato (body) and exergesis (interpretation) (Cook, 2016). There are connections here between social justice, sense and bodily knowing, and much of the research focuses on marginalised persons and sociocultural concerns (Cook, 2016). However, this is a methodological approach a tool for analysis in a research setting, not a pedagogical approach for physical education. The works of Sheets-Johnstone (1981, 1992, 2014), Halas and Kentel (2009); Lodewyk et al. (2009); Wellard (2013, 2016a, 2016b) and Woodward (2009, 2016) contribute greatly towards restoring pleasure to the

fleshly 'self'. Notably however, these pedagogical approaches in human movement do not critically challenge or disrupt the discourse of how institutionlised pleasure of the body is entrenched in physical education. The findings of this thesis indicate that it would be useful to use pedagogy in movement that does. This is not to find a 'new truth,' or a 'right' way of moving, but to experience and celebrate movement that is marginalised as 'the Other' in physical education. Considering, Merleau-Ponty's (1968) 'understanding unfinished,' bodies don't need to have an 'end' practice or 'correct' properties to live. The living occurs in the ontological structure of understanding. Consequently, if our experiences of moving continue to reproduce institutionalised customs, there will be a continual marginalisation of alternative movements and pleasures.

Tinning (2010) specifically acknowledges the complexity of having the 'physical education teacher', the typical mesomorph who exhibits health, physicality and passion for physical activity imparting explicit, and coincidently implicit, messages about what it means to be 'physically educated'. He advocates for pedagogies in physical education that critique and disrupt these assumptions (Tinning, 2010). Buck (2006) similarly conjectures that curricula do not teach themselves, and that relationships, embodied pedagogy, content knowledge and power are all threads of a teacher's perception, ability and capability to teach. Challenges to assumptions that normalise or marginalise, allow for a deeper understanding and learning of both teacher and student (Hill, 2012; Penney & Chandler, 2000). If critical pedagogy, in its current form in physical education, does not disrupt our enfleshed movement experiences (our 'in' movement), then perhaps we need a pedagogy that can? This requires an acceptance of multiple understandings and knowledges if the learning 'in' movement is to be authentic. Arnold (1979) claimed that this education 'in' movement required both 'respect for the person as an embodied consciousness' and 'becoming acquainted with a number activities that are in themselves worthwhile' (p. 176).

McNamee (2009) and Reid (1996b) consequently advocate pluralism in the activities and values that constitute and shape physical education. Knowledge pluralism requires a shift from the epistemological dominance that currently saturates education, to an empathy of ontological structures of understanding of ourselves and our place in the world (Marton & Booth, 1997). McLaren (1988, 1991) would agree that if educators are power-sensitive, this requires helping others relocate meaning. Understandings of the 'joy of movement' are subsequently challenged to shift away from static forms. However, knowledge pluralism does not automatically result in a meaningful learning experience (Arnold, 1979). If multiple understandings of movement pleasure are to be achieved in physical education, then current discourse requires both acknowledgement and challenge regarding power and popular culture (Darder et al., 2009). It is important to note here, the suggestion of pluralism is not a passive form of relativism (McLaren, 1988, 1991) that accepts 'any truth' through decision-less action. If a critical pedagogy is being used as a foundation for a pedagogy with enfleshed experiences of movement, there must be a genuine criticality to expose marginalised paradigms of enfleshed pleasure. Students are encouraged to make bodily judgements and decisions based on power and oppressions. This would encourage 'movement pleasure' to shift from a singular paradigmatic epistemological understanding fashioned by powers of desire and discourse, to a pluralistic ontological understanding of multiple enfleshed experiences. As a result, movement pleasure in physical education would be liberated from an 'emotionally normalising behaviour' that students should be exhibiting.

On page 144 the question was asked: What gives students the power to change the way they move in the void to experience alternative pleasure to the ones prescribed by the institutionalisation of movement? In a culture of self, where katastematic and kinetic pleasure rely on conforming to institutionalised movement forms (see 6.4), it may seem preposterous to suggest that free will or a consciousness of the enfleshed body is even possible. Especially as the

body is both the medium and the outcome of desire (McLaren, 1991). Bob and Lucy's moment of 'disguised' pleasure (p125), Miley's self-regulation to shake her body (p104), and the use of technology used for the student to submit work and self-monitor (p149), are all examples of these 'unconscious' intricacies of 'panoptic' power.

So, when a student experiences the joy of movement, can it ever be an intrinsic, 'natural' experience that evokes feelings across the senses? Or is the joy of movement simply a discourse created by a presence in a space and time, a school culture, a physical educator's presence, a humanistic-critical pedagogy, a birthdate, a social status, privilege, power or popular culture? Yet, to accept the latter as a certainty, negates will. To assume that the self is only formed consciously and unconsciously through social and political determinants, reduces human beings to passive forms (McLaren, 1991). Yes, these social and political determinants are significant factors in the cycle of BRP (Figure 2), however, to believe that the body has no authority to change, negates subjectivities, self-consciousness and the power to 'act in ways other than we do' (McLaren, 1988, p. 67). Therefore, in the case of this thesis, the 'swerve' is the act of will that allows expressive emancipation of the enfleshed body from the institutionalised movement void. This ability to consciously, socially enact, relies on the body to disrupt the void. This is a gamble, a delicate balance of katastematic and kinetic pleasure, but the more it is done, reflective of play therapy (see 5.5 and 7.7), the more the student attempts to swerve. It is fitting to return to Hill's comment here, 'if [bodies] are given opportunities to create alternative narratives and selves within educational settings then they may have more space to articulate *and* experience active subjectivities' (p. 184). A body must have a void to move within. An institutionalised void nurtures institutionalised ways for the body to move. Those who do not conform are swerving. Those who see this as a significant risk to their katastematic pleasure will choose not to swerve. Even if this means sacrificing kinetic pleasure in movement. Therefore, pedagogy is required to create void in physical education for disruption and difference; to allow different void for

different bodies, for different pleasures. Playfulness was identified by students as a catalyst to evoke creativity and spontaneity (see 7.5, 7.6 and 7.7). Furthermore, lessons that did not centre on institutionalised movement fostered more opportunities for this type of expressive play. Therefore, these findings have led to the suggestion of a possible pedagogical framework that could be used to foster the ‘Other’ in movement pleasure. For now, this has been called *Enfleshed Pedagogy*.

#### 8.4 *Enfleshed pedagogy*.

*Enfleshed pedagogy* is a framework to liberate the ‘self’ from movement oppression. It would foster a social action of ‘self,’ disrupt the notion of the ‘Other’ in movement, celebrate fleshly difference, and prioritise sense-perception. This pedagogical framework would be based on three components:

- Sense-perception and the rediscovery of ones ‘movement pulse’ (Sheets-Johnstone, 2014).
- The understanding of Epicurean katastematic and kinetic pleasure.
- The use of critical pedagogy to disrupt the social-cultural and political discourse of the way the enfleshed body experiences movement pleasure in the void.

These three components combine to create a pedagogical framework that significantly moves away from models based discourse in physical education and an institutionalisation of movement. Teachers and students would explore the socio-cultural and political dominant ideologies to critically understand how movement is institutionalised in physical education. Then, in keeping with Darder et al. (2009) prerequisites for critical pedagogy, this framework would nurture alternative discourse to address and transform oppressive practices. The suggestion of a pedagogical *framework* is purposeful here. Critical pedagogy should not be reduced to mere critical thinking, nor an instructional model or strategy (Philpot, 2017; Tinning, Philpot, &

Cameron, 2016). *Enfleshed pedagogy* is not a model or a tool for higher-order thinking. It is a framework that demands action and change. It is useful to draw from Tinning's work here suggesting that critical pedagogy is a perspective or orientation that one brings to their teaching (Philpot, 2017; Tinning, 2002). *Enfleshed pedagogy's* three components are explained in more depth below.

#### ***8.4.1 Sense-perception and the rediscovery of ones 'movement pulse'.***

Sheets-Johnstone (2014) recommends that feeling your 'aliveness' is not about learning a new set of movement skills, but rather rediscovering your own. Students would be encouraged to 'take their movement pulse'<sup>24</sup> (Sheets-Johnstone, 2014). This would require the playful trialling of different movement patterns and listening to ones' movement. Furthermore, it would require sense-perception and would aim to increase kinaesthetic awareness and excite coenaesthesia. The significance of coenaesthesia, is the pleasure that arises from the creation of movement, and the ability to make things happen (Sheets-Johnstone, 2014). The authority of movement is restored to the enfleshed self (Woodward, 2016).

#### ***8.4.2 Epicurean katastematic and kinetic pleasure.***

Katastematic pleasure (see 3.6) would be central to *Enfleshed Pedagogy*, like wellbeing is to play-therapy. It would allow students to progressively and playfully challenge themselves with new movements. Epicurean theory is also used here to prioritise the simple, everyday movements that are often taken for granted. This could begin with tasks normally seen as incidental or institutionalised like walking or jumping.

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<sup>24</sup> See glossary of terms

#### ***8.4.3 The use of critical pedagogy to disrupt the discourse of movement pleasure.***

A disruption to the discourse of movement pleasure would require an exploration of movements in different settings, and exposure to shared alternative or ‘Other’ enfleshed experiences. Students would be encouraged to actively experience cultural, indigenous, expressive and marginalised movement with their bodies. They would then identify sociological, political, or moral implications of conforming to or disrupting this (Schwager, 1997). An example of this could be the unpacking of gendered movement or the complexity of movement and social class (Shiling, 1993a, 1993b, 2008). This would expose enfleshed understandings and practically engage in the ‘Other’. The social action required by critical pedagogy in these regards, is not centred on the void, but rather the body. The social action is one of sense, feeling, affect and enfleshment, it is a social action of ‘self’. This would enable students to learn about what shapes their movements; then create, trial and practice alternative movement that challenges and seeks to change this.

#### ***8.4.4 Enfleshed pedagogy in practice.***

Students would begin selecting a movement that is commonly seen as ‘functional,’ ‘incidental’ or institutionalised. Walking can be used as an example. Students would practice walking with different gaits, postures, speeds, heights, to a beat or music, leading with their non-dominant leg, walking in bare feet, or walking in water, mud, over stone etc. They would feel the movement for itself and not for its function. They would then practice these alternative movements through facilitated playfulness, encouraging spontaneity and creativity. The Epicurean element here is isolating the smaller, ‘lesser’ movements we take for granted and focusing on these for movement pleasure (see 3.9) (e.g. feeling joy from the act of walking, not the number of steps or distance travelled). The focus for students would be to assiduously focus on the movements of their body and how that feels (Buck, 2006; Train, 2012, 2015). Critically, the physical education class would



explore the socio-cultural considerations upon their movement. One example could be the colonisation of movement and the cultural significance of a walk. Such as, in Aotearoa the *Hikoi*<sup>25</sup> for food and its links to the importance of leg strength ‘Ngā huru o ōku waewae (Hairs of my legs)’ (H. Brown, 2016, p. 110). Other discussions are not limited to, but could include:

Gendered movement – ‘struts’ and ‘swaggers’

Performance – ‘race-walks’

Popular culture – ‘gangster walks’ or needing the right clothes to ‘walk’

Sexuality – ‘the walk of shame’

Neo-liberalism – ‘the power-walk’ or the reduction in incidental walking

Bodies – ‘models and the catwalk’

Technocentricity – ‘pedometers and treadmills’

Artistic and musical – rhythm and ‘the beat’

Given the findings of this thesis, two major considerations would be important to address; The desire in physical education for ‘skill,’ and the subsequent ‘desire’ to conform to that normalised discourse of performativity. Firstly, the performative paradigm that dominates current physical education practice (Tinning, 1997, 2010) would be challenged with this framework. It would be naïve to state that this suggestion is simple given the institutionalisation of ‘skilful’ movement in physical education. Subjectively speaking, a sprinter in the Masters or Paralympic Games compared with a sprinter in an Olympic final are not so different. The athletes have goals, a sense of self, a purpose, a reason for moving in the way they do. It is the context, the institutionalisation of privileged movements, the ‘Other’ that leads us to believe one is less important. Why is this? More to the point why do we care so much to what others do to create movement meaning for themselves? If performative paradigms are continually prioritised we risk losing meaning, significance and fleshly difference. When ‘ability’ is measured on ‘skill’, as badminton and dance were in this thesis, the focus is the ability to perform in badminton or

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<sup>25</sup> *Hikoi* is a term in the indigenous Māori language of New Zealand generally meaning a protest march or parade, usually implying a long journey taking days or weeks (Moorfield, 2005; Weebly, 2017).

dance, not a student's meaning of what it means to move in badminton or dance. How can we read our movement pulse if the institutionalisation of movement in physical education provides the beat in which we must move? The findings suggest that, like the pleasurable dancer and their painful toes (p. 163), the body must conform to 'feeling' this way within the void to receive pleasure from it.

Train (2012) states that being consumed by 'technique' limits expression of the 'self' in movement, and as a teacher of movement, one should not be fearful of letting go of the concepts of fundamental motor and locomotion skills (FMLS). Adopting an exploratory and challenging environment that promotes movement pleasure allows for the teacher to authentically shape learning experiences to build on the exhibited expressive movement that the students engage with (Train, 2012, 2015). Sheets-Johnstone (2014) claims that greater understanding of our bodies movement capabilities enhances our abilities to acquire new movements and achieve greater fluidity and gracefulness with those we already are familiar with.

This leads to the second major consideration with a pedagogy such as *Enfleshed Pedagogy*. Where the challenge of being 'fleshy' different in movement, meets the sociological implications of being labelled an 'Other'. For instance, students purposively changed their movement to prevent being labelled as an 'Other,' even if that prevented kinetic pleasure (see 6.4). Preservation of katastematic pleasure could be achieved through an amalgamation of student choice, progressive, playful and safe contexts to practice sense-perception. The findings of this thesis suggest that by maintaining this 'playfulness,' and considering the role of the 'void' on students' enfleshed pleasure, there is less risk to students katastematic pleasure. For example, students may start with a sporting context familiar to them, a volleyball jump perhaps. Explorations of the jumping movement could start where jumping is socially acceptable. Students could try jumping to the popular music track 'jump around' loudly and talk about how people move like this at school dances and nightclubs. They could practice jumping in 'socially appropriate ways' such as

over a low chain at a local playground, to hit a swinging sign overhead, completing a ‘jump shot’ in basketball, a spike in volleyball, or as part of a burpee in a CrossFit session. You could begin discussions of what it means to jump with examples from popular culture. For example, the Red Bull<sup>26</sup> sponsored extreme sport event of ‘base-jumping,’<sup>27</sup> then progress and slowly challenge this understanding. Through non-threatening, personal and playful chances to experience the jump, then look to disrupt the notions of the institutionalised jump. Look at where the jump may be socially unacceptable or weird, such as in the office at work, waiting in line at the bank, cooking a meal etc. You could also talk about the age of the jumper, a child at play vs. an adult in these situations. This would allow students to identify and acknowledge that movements are constructed according to the spaces they belong and the bodies that are enacting them. You could look at the marginalisation of cultural forms of jumping through experiencing hīkeikeinui (timbers of various heights, traditionally installed by Māori tribes for games and exercises performed by hopping and jumping from log to log). This could generate discussion about how the physical jumping movement in this example is no different to other jumping with blocks or steps, just the meaning behind it. Students could explore why the hīkeikeinui is not in children’s playgrounds, yet the hop-sotch is. Talk about how and why Māori used these activities, along with it the meaning (H. Brown, 2016; Craig, 2001; Legge, 2011; Salter, 2000). Shared enflashed experiences of movement pleasure could also be used to disrupt the students understanding of how their body is expected to feel and experience a jump in institutionalised forms of movement. This could be watching or assisting with a performance that disrupts ableist assumptions of what it means to ‘jump’. For example, The Jolt Dance Company, puts on performances that celebrates the difference of their dancers while simultaneously challenging perspectives about dance and

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<sup>26</sup> Red Bull is a brand of energy drink and the company is renowned for sponsoring ‘extreme’ sporting activities.

<sup>27</sup> Base-jumping is a parachuted jump, like that of a skydive, but from a ‘base’ such as a building or a natural feature such as a clifftop or mountain.

disability (Jolt Dance, 2017). Likewise, the work of Catherine Chappell and Touch Campus, an integrative dance company that incorporates those in wheelchairs, without limbs or those with intellectual disability. Or perhaps Jan Bolwell's inclusion of grandmothers in her dance collective to commemorate her sister's passing of cancer. These alternative movements challenge an institutionalised experience of what it means to 'jump,' but more than this, it is a 'choreographic comment on the human condition' (Jahn-Werner, 2008, p. 287). They are all examples of shared, enfolded pleasures and pains.

Students would also be encouraged to disrupt their own understandings of movement and take their 'movement pulse' in connection to the jump. They would then challenge how slowly can they jump, or how little effort can they put into the jump for maximum return (Sheets-Johnstone, 2014). Students could explore jumping with different legs or different bodily parts altogether. By engaging with Epicurean theory, there becomes a greater emphasis on the simple pleasures of movement (Train, 2012, 2015). The focus shifts, and it is practiced, from the result of the jump (i.e. the ball going in the net in a layup or the ball landing in the court from a volleyball spike), to the pleasurable feeling from the jump itself. Thus, providing an opportunity to move the 'joy' from an external, extrinsic outcome to 'joy' from the intrinsic feeling and coenaesthesia. This reduces the necessity of the winning spike to land in the court to achieve joy, rather endorses the joy from being able to experience and move the jump. It is a freedom to experience other feelings outside of the oppressive institutionalised movement.

These movement explorations such as the jump could be used as stepping-stones towards more socially challenging and confronting alternative movements. This would be progressive to maintain katastematic pleasure, whilst exploring kinetic pleasures, like that of play-therapy (see 7.7). These could involve risqué areas like the torso and hips (Sheets-Johnstone, 2014). In this thesis, students identified that hip movement, despite being pleasurable, tends to be a difficult and confronting topic in adolescence, as it is sociologically gendered and sexualised (p. 176). The

progression could go as far as movements that often go unnoticed such as our breathing (see Train, 2012, 2015). The ideas here of *Enfleshed Pedagogy* are very much in their infancy and have arisen directly from this thesis. However, these implications and interpretations, could be a way to critically challenge enfleshed institutionalised movement and incite change to the ‘joy of movement’ in physical education.

Without a pedagogical disruption, movement, sport and play will continue to reinforce the dominant discourse, fuel the void that is institutionalised and manipulate the body into moving within this void. Joy, for the most part, will continue to be subjugated by functional movement’s definition of success. Support exists for the meaning-making, intrinsic importance for the sustainability and longevity of being physical active (Arnold, 1979; Kretchmar, 2006, 2007). However, these solutions and endeavours for ‘physical literacy’ (Ministry of Health, 2017; Sport New Zealand, 2016; Whitehead, 2010) do not seem to disrupt current movement discourse, and continue to project an institutionalised view of movement. Based on thesis findings, a pedagogy where children learn to listen to their bodies in movement may be pivotal for the rapidly evolving, technological environment (Clews, 2017) that succours the opposite. An approach such as *Enfleshed Pedagogy* could prompt this disruption and re-prioritise sense in physical education. Perhaps, as Train (2012) suggests, variety and freedom through connecting with relevant culture could provide a unique playful canvas for new activities that stimulate risk, challenge and difference. Why must the same sporting codes and pedagogical models be used to learn about movement when they limit and restrict fleshy difference?

### **8.5 Fusion of horizons: Kōkiri lodge, and ‘flight’.**

Kōkiri lodge. This was a place for me as a school child to connect with movement and the environment. This was our schools outdoor education facility, positioned on the West Coast of New Zealand. It was a 4-hour train ride to a lodge, surrounded by native bush. We would attend

for a week-long experience of class bonding and self-discovery. As a senior at school, I became a leader and returned in my last two years of education. I led groups with a sense of purpose, and a love for moving in the outdoors. I had no idea the title of this special place, would be so significant. A hermeneutic moment, as I now realise that Kōkiri is the name Māori gave to a tall, heavy log erected for the community to test aptitude and bravery as one would climb and leap into water, thicket or ferns. The concept promoted one's ability to 'fly':

The kōkiri and the act of jumping, also called kōkiri, was a prolific pastime of our ancestors. Many activities reflected the joy and dedication of Māori towards gravity games, or 'flying', which were regarded as journeys. Such flying games were called rerenga. (H. Brown, 2016, p. 113)

At Kōkiri, there is a high ropes course, filled with telephone poles. They stand 20 – 30 feet in the air. Once fully harnessed, we could 'play' in the tree tops – allowing spontaneity and perceived risk to combine. One of these challenges was called the 'leap of faith'. It is common in high ropes courses in Aotearoa. A singular pole with pegs either side, challenges you to climb up, position yourself on the top and then jump for a trapeze positioned a metre or so away. In my movement world, this was a physical act, denied of spiritual meaning. Every time I leapt, I was praised for the physicality, and mental grit required for climbing this pole and leaping forth. I then had to log my experiences back at the lodge to validate my leadership for the assessment task we were completing. This now seems extraordinarily ironic. The 'leap of faith' is institutionalised as a scary, challenging movement experience that is good for team-building. I consequently taught it in the same way. I now think of the multiple times I have been in the position as a leader in physical and outdoor education, standing below a 30-foot telephone pole, unaware of the spiritual meaning, as I encouraged young children to fly.

Puhipuhi rawa kit e kererū

Mehemea e kato ana kōkiri!

The radiance of the kereru

To be equalled by my dive! (H. Brown, 2016, p. 112)

I watched children's enfolded displays of convoluted pleasure and pain, uncertainty and accomplishment. I think about the times as a teacher I inherently chose a courageous student to go first. They would model to others that it was safe, challenging, but rewarding. All the while, not knowing the same thing was done hundreds of years earlier; where the chosen one in the tribe identified as the future leader would be selected to christen the pole (H. Brown, 2016). Perhaps these meanings were never known by those who erected the course, or supervised the experience. Perhaps this is an explicit example of the role of, and my role in, colonisation (Hokowhitu, 2004a; Salter, 2000). Either way, my fleshly feelings of 'flight' and 'leadership' were marginalised, manipulated by the void. Consequently, I then 'helped' shape this singular meaning of a 'scary physical challenge' for hundreds more.

#### **8.6 An ontological comment and an 'understanding unfinished'.**

The narrative of 'Kōkiri' is like the movement experiences of the students in this thesis. The experiences prioritise an epistemological knowledge of movement. The void is shaped to suit these 'true' ways to move and belong, and for the most part these are performative and institutionalised. Yet arguably, this is not the way we live, move and come to understand as human beings. To know something is to participate in understanding, and this is ontological, enfolded and perpetual. Understanding in these regards, cannot be interpreted as the acquiring of new information equals knowing. Early in this thesis, Rick commented that Ruby had the ability to be '*within herself*,' and to be true to who exactly she wanted to be. He called this 'living the movement'. He commented that this was rare for adolescents and therefore desirable. Arguably, this finding, interpreted in Chapter Five is quite profound and it seems fitting to revisit this. Ruby did not exhibit an epistemological performative knowledge of skill or ability to Rick. She ontologically conveyed a sense of self through movement, she 'lived' her movement. This was her understanding, her knowledge, and she sought to make sense of herself 'in an already

interpreted world' (Freeman, 2011, p. 545). It is this understanding that Rick claimed was rare and desirable. That desire is for Ruby's fleshly divergence, in a world full of similar movers. Gadamer (1989) and Heidegger (1962) relentlessly fought against the need and dependency on one 'method' to dictate understanding. Yet this thesis suggests physical education still desperately seeks this 'true' understanding of movement. That same philosophical dilemma that Gadamer challenged above, continues to asphyxiate meaning-making. If feelings of 'flight' or 'living the movement' are to be valued in education, then the fixation on epistemological knowledge needs to subside. The world is tacitly intelligible (Ramberg & Gjesdal, 2014). If one 'adds' to this understanding, it is not by connecting two isolated parts of epistemological knowledge together. Rather, knowledge is interpreted from a vantage point, engaged with, and comprehended based on being. There are multiple ontological structures of understanding that could be formulated from a single movement event, and to value just one is oppressive. The future of a genuine critical HPE needs to widen its focus from the study of movement contexts (Philpot, 2017). To refute the lived experiences of meaningful movement and reduce these to method, something we do or an outcome, prevents divergence of the flesh.

The joy of movement in physical education is enfleshed. It is an ontological way of being. It is not experienced simply as a feeling or state of mind, but rather a combination of physiological and psychological factors that are shaped by the space, time, context, socio-cultural and political parameters in which they occur. McNamee (2009) claims that the ontology is crucial to understanding the nature of educational development. Despite labels, language or disparity in epistemological structure, the ontological nature seems to lend itself to a want for the development of persons to living 'full and valuable lives' (McNamee, 2009, p. 23). This poses the question, what makes a full and valuable life? McNamee (2009) claims this must be more than an intellectual pursuit. He contends that within our educational life, our practices offer us virtue in the form of internal and external goods. Internal goods have the ability to bring about



external goods (McNamee, 2009). In an educational context, learning opportunities are typically structured for one or the other. However, McNamee (2009) contends that physical education can be classified as being able to facilitate both, and this creates its educational value. However, defining, extrapolating similarities or extensively debating these ‘goods’ is not worth the effort. They are inevitably negated without cultural significance or capital (McNamee, 2009). This is fundamental, given the findings of this thesis. Within physical education, learning opportunities exist for individuals to flourish as human beings, however consideration must be given to the authenticity of ‘capital’ or value added. Essentially, the void must initially exist to allow for the movement to occur. Moreover, value must be ascribed to the body’s movement and meaning for the body to feel belonging in the void.

The problem with schools is not that they ignore bodies, their pleasures, and the suffering of the flesh (although admittedly this is part of the problem) but that they undervalue language and representation as constitutive factors in the shaping of the body/subject as the bearer of the meaning, history, race, and gender. We do not simply exist as bodies, but we also *have* bodies...our bodies invent us through the discourse they embody. (McLaren, 1988, p. 62)

Think about Tewano’s injury (p. 117), and the way his enfleshed experience of kinetic pleasure relied so heavily on his katasematic and spirituality. Picture Lucy’s motivation to run based on a desire to improve herself (p.116), or the ways Miley didn’t move her body to maintain katasematic pleasure (p.105). Visualise Ruby watching her mother dance in the kitchen, normalising a confidence to progress with her own sensual movement in class (p.150). These experiences of pleasure and pain are fleshly different, ongoing cycles of bodily understanding that navigate the void in which they belong. They are ontological structures of enfleshed understanding.

This leads to a vociferous call for disruption to pleasure in the physical education classroom, one that celebrates pleasure and sense. This is not a reduction of sport practice or

movement to the sole value of ‘felt pleasure’ (McNamee, 2009). To assume this would indicate a complete misinterpretation of the findings of this thesis and Epicurean theory. The joy of movement, is not simply a ‘happy disposition’ because of playing games and sport, that results in persons to act or behave differently in life or connect with that activity, it is significantly deeper than this. The katastematic is privileged over the kinetic for its positioning of Hauora, and its enabling of the kinetic to occur. Together they culminate one’s enfleshed movement pleasure. It is acknowledged here, just how difficult it is challenging institutionalisation in a school environment, or assuming an *Enfleshed Pedagogy* will achieve this. Never-the-less, ‘we need to construct in our classrooms those cultural spaces for the constitution of difference that test the limits of existing regimes of discourse, including our own’ (McLaren, 1988). Our body is not ‘exempt’ or detached from this criticality. For a body to move differently, the void must change, or the body must be conscious to the void and safe to swerve within it. It may seem ostensibly complex to combine Sheets-Johnstone’s (2014) movement pulse, Epicureanism, critical pedagogy and joy, however this is a simplification of our movement pleasure to an enfleshed meaningful exploration of expressive movements and their sociological constructs. Measurement of feeling and embodiment is not worth the hollow effort (Heidegger, 1962) and in connection with movement and movement meaning, physical educators are encouraged to accept that this does not need legitimising for anything other than an intrinsic, enfleshed way of knowing (Kretchmar, 2000a, 2000b; Rintala, 2009; Woodward, 2009, 2016). It is acceptable to simply live and celebrate the bodies that we are (Rintala, 2009), and physical education could be the ideal site to restore the sense to the ‘self’. If the genuine want is to educate humans, in light of McNamee’s (2009) argument above, then reproduction of single ways, knowledges and understandings of experiences like the ‘joy of movement’ would need to end. Institutionalised movement negates fleshly separation and divergence. It does not value sense. Sage’s (1993) claim

that there is no master plan, hence we should prioritise interrogation and criticality with our thinking, is null and void if we don't apply this to our *enfleshed* knowledge.

This thesis has found that the joy of movement in physical education is experienced by enfleshed bodies moving within an institutionalised void. There is a student will, built on a conscious swerve, that wishes to disrupt it. How great would it be to provide a void through *Enfleshed Pedagogy* in physical education that encourages that swerve? Where, instead of *thinking* critically about experiences in physical education, we enacted the same disruption to our *enfleshed* knowledge as well.

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## Appendices.

Appendix A: Ethical approval.

Appendix B: Ethical considerations.

Appendix C: Possible conversation starters.

Appendix D: Play types.

Appendix E: Student (participant) information letter.

Appendix F: Student assent form.

Appendix G: Parent/Guardian information letter.

Appendix H: Parent/Guardian consent form.

Appendix I: Teacher information letter.

Appendix J: Teacher agreement form.

Appendix K: Principal information.

Appendix L: Principal agreement letter.

Appendix M: Board of Trustees information letter.

## Appendix A: Ethical approval.



### HUMAN ETHICS COMMITTEE

Secretary, Lynda Griffioen  
Email: [human-ethics@canterbury.ac.nz](mailto:human-ethics@canterbury.ac.nz)

Ref: 2015/43/ERHEC

23 November 2015

Susannah Stevens  
School of Sport & Physical Education  
UNIVERSITY OF CANTERBURY

Dear Susannah

Thank you for providing the revised documents in support of your application to the Educational Research Human Ethics Committee. I am very pleased to inform you that your research proposal "The joy of movement in physical education" has been granted ethical approval.

Please note that this approval is subject to the incorporation of the amendments you have provided in your email of 21 November 2015.

Should circumstances relevant to this current application change you are required to reapply for ethical approval.

If you have any questions regarding this approval, please let me know.

We wish you well for your research.

Yours sincerely

A handwritten signature in black ink, appearing to read 'Nicola Surtees'.

Nicola Surtees  
**Chair**  
**Educational Research Human Ethics Committee**

*"Please note that Ethical Approval and/or Clearance relates only to the ethical elements of the relationship between the researcher, research participants and other stakeholders. The granting of approval or clearance by the Ethical Clearance Committee should not be interpreted as comment on the methodology, legality, value or any other matters relating to this research."*

F E S

## **Appendix B: Ethical considerations.**

As the complete ethical approval documentation has not been included, some specific ethical considerations or steps have been reported here.

### **1. PARTICIPANT SELECTION.**

- i. Students could opt out of the research immediately by indicating on the assent form, or not returning the form. Those who wished to participate had to take the information letter home, think about the project, including the elements of video recording, audio recording and possible ongoing conversations over the research period. This was an important step in participant selection, as the students could also assent to their video, images (including un-blurred facial and bodily material) and dialogue being disseminated in research publications and this thesis. Therefore, it was important not to rush their decision. There was an opportunity for students to consent or withdraw from the project at any time.
- ii. Both completed forms were required for the student to proceed in the research (students assent, and caregiver consent).
- iii. This participant recruitment process was done as anonymously as possible. This was achieved by issuing each student an information letter (Appendix E), an assent form (Appendix F), a parental information letter (Appendix G) and consent form (Appendix H) and an envelope to return the form to their physical education teacher. This step was taken to reduce the likelihood that fellow students could identify, who was involved in the project – and example of good practice in research (Rickinson, 2005). My rationale for this was to reduce the risks associated with peer pressure, coercion and bullying that could be present with this age group. The student's parent/guardian had the right to consent or decline their child being involved in the research project. They were asked to sign

a consent form after reading a letter informing them of the project, their child's rights, their rights and options available to them including the right to withdraw for any reason without penalty. Irrespective of parental consent, students themselves were free at any stage of the research project to withdraw fully from the research project. Any video footage collected at that stage was deleted and interview data or notes destroyed.

## 2. RELATIONSHIP WITH STUDENTS AND TEACHERS.

- i. Care was taken to build a relationship prior to observing students. When the project was introduced to the students, personal experiences of movement pleasure were used to connect with the classes. Appropriate language was used for the group. For example, the word 'pseudonym' was avoided, and replaced with language such as: 'you get to choose a fake name' and used examples relevant to their age and social culture, such as 'I'm not going to snapchat your dance moves or post them on YouTube!' There was ample time for questions about these statements. Explanations were thorough, for example, instead of stating 'data could be disseminated' it was rephrased and was specific to the use:

If I get a short video clip of you moving, this could be used in the thesis, or a presentation at university or at a conference. I wouldn't be able to guarantee how people access presentation or thesis online. They could download that presentation and that may include video and image. So, if you say yes to being part of it, keep that in mind. (Example of researcher explanation)

- ii. Familiarly with the research setting, the teacher and the students was an important part of the authenticity of this research. It was important for students to be comfortable and to enact minimal disturbance to their 'normal' moving and behaviour. Care was taken to not impose on the relationships between teachers

and students, or influence their planning or pedagogical delivery. This could have been a potential conflict of interest, given my role as physical education subject advisor for New Zealand.

- iii. There was no requirement to use deceit. The parameters of the project were articulated clearly and in full.
- iv. Conversations were held at appropriate times to the students, in a quiet, familiar, comfortable space, like an unused classroom. They could decline a spontaneous conversation if they the timing did not suit them. Some did this, others rescheduled the time for later that day. The conversations reflecting on video footage were scheduled at suitable times to the student, as these were not spontaneous. The filming occurred during class time and therefore did not ask anything of the students that they would not normally do in physical education class, this decision was made to reduce the time commitment by students, increase the 'naturalness' of the setting including wanting to maintain the safe environment of their class, and to reduce any impact on the teacher's delivery and timing of content and lesson planning.
- v. The research complied with the privacy act and *Ti Tiriti ō Waitāngi* and was supervised at all times.
- vi. Data were stored in secure locations, either within a locked filing cabinet or in an online space that was password protected.
- vii. Although the student's recognisable images were consented to being used in publication and for further dissemination, the school was not identified in the research project, and special care was given to ensuring no video footage or images of students in school uniforms, or sports tops with names, school



emblems or other identifying material was published. Students were all asked to provide a pseudonym or had one assigned to them.

## **Appendix C: Possible conversation starters.**

Selections from the following focus questions may be used.

1. Can you describe your experience of physical education?
2. What do you think the joy of movement means?
3. What do you think about being joyful in movement?
4. Do you think being joyful in movement is important? Why/Why not?
5. What is the importance of the joy of movement in physical education?
6. Do you think when you leave school that the joy of movement, loving moving and being physically active will be important to you in your life? Why/Why not?
7. Do you feel like anything prevents you from feeling the joy of movement? If yes, please tell me about it.
8. Do you think you have experienced the joy of movement?
9. If yes, can you describe it to me? (Explicitation style conversation with eyes closed in comfortable setting).
  - a. What did this look like? Feel like? Sound like?
  - b. Tell me about the time you experienced the joy of movement
  - c. What are you seeing? What are you feeling? What are you thinking?
  - d. What does your body feel like?
  - e. Why do you think you are feeling the way you are?
10. Do you encounter these moments in PE or sport or both?
11. Is there anything you want to share with me about your joy of movement?

## Appendix D: Play types.

There are acknowledged to be a number of different play types (around 16) which provide play workers, managers and trainers with a common language for describing play. They are in no particular order.

1. Symbolic Play – play which allows control, gradual exploration and increased understanding without the risk of being out of depth e.g. using a piece of wood to symbolise a person or an object, or a piece of string to symbolise a wedding ring.
2. Rough and Tumble Play – close encounter play which is less to do with fighting and more to do with touching, tickling, gauging relative strength. Discovering physical flexibility and the exhilaration of display. This type of play allows children to participate in physical contact that doesn't involved or result in someone being hurt. This type of play can use up lots of energy.
3. Socio-dramatic Play – the enactment of real and potential experiences of an intense personal, social, domestic or interpersonal nature e.g. playing at house, going to the shops, being mothers and fathers, organising a meal or even having a row.
4. Social Play – play during which the rules and criteria for social engagement and interaction can be revealed, explored and amended. E.g. any social or interactive situation which contains an expectation on all parties that they will abide by the rules or protocols, i.e. games, conversations, making something together.
5. Creative Play – play which allows a new response, the transformation of information, awareness of new connections, with an element of surprise. Allows children to design, explore, try out new ideas and use their imagination. They can use lots of different tools, props, equipment. It can have a beginning and an end, texture and smell. e.g. enjoying creation with a range of materials and tools for its own sake. Self-expression through any medium, making things, changing things.
6. Communication Play – play using words, nuances or gestures e.g. mime / charades, jokes, play acting, mickey taking, singing, whispering, pointing, debate, street slang, poetry, text messages, talking on mobiles / emails/ internet, skipping games, group and ball games.
7. Dramatic Play – play which dramatizes events in which the child is not a direct participator. For example, presentation of a TV show, an event on the street, a religious or festive event, even a funeral.
8. Locomotor Play – movement in any or every direction for its own sake. E.g. chase, tag, hide and seek, tree climbing.
9. Deep Play – play which allows the child to encounter risky or even potentially life threatening experiences, to develop survival skills and conquer fear. E.g. light fires with matches, make weapons, conquer fear such as heights, snakes, and creepy crawlies. Some find strength they never knew they had to climb obstacles, lift large objects, etc. E.g. leaping onto an aerial runway, riding a bike on a parapet, balancing on a high beam, roller skating, assault course, high jump.
10. Exploratory Play – play to access information consisting of manipulative behaviours such as handling, throwing, banging or mouthing objects. E.g. engaging with an object or area and, either by manipulation or movement, assessing its properties, possibilities and content, such as stacking bricks.
11. Fantasy Play – This is the make-believe world of children. This type of play is where the child's imagination gets to run wild. Play, which rearranges the world in the child's way, a way that is unlikely to occur. E.g. playing at being a pilot flying around the world, pretend to be various characters/people, be where ever they want to be, drive a car, become be six feet nothing tall or as tiny as they want to be the list is endless as is a child's imagination.

12. **Imaginative Play** – play where the conventional rules, which govern the physical world, do not apply. E.g. imagining you are ..., or pretending to be, a tree or ship, or patting a dog, which isn't there.

13. **Mastery Play** – control of the physical and affective ingredients of the environments. E.g. digging holes, changing the course of streams, constructing shelters, building fires.

14. **Object Play** – play which uses infinite and interesting sequences of hand-eye manipulations and movements. E.g. examination and novel use of any object e.g. cloth, paintbrush, cup.

15. **Role Play** – play exploring ways of being, although not normally of an intense personal, social, domestic or interpersonal nature. For example, brushing with a broom, dialing with a telephone, driving a car.

16. **Recapitulative Play** – play that allows the child to explore ancestry, history, rituals, stories, rhymes, fire and darkness. Enables children to access play of earlier human evolutionary stages.

Hughes, B. (2002) *A Playworker's Taxonomy of Play Types*, 2nd edition, London, England: PlayLink.

## Appendix E: Student (participant) information letter.

### College of Education, Health and Human Development

Susie Stevens  
University of Canterbury  
Kirkwood Ave  
Email: [susie.stevens@pg.canterbury.ac.nz](mailto:susie.stevens@pg.canterbury.ac.nz)



### The Joy of Movement in Physical Education Information Letter for Students

I am a PhD candidate at the College of Education, Health and Human Development, University of Canterbury. I am also a registered secondary school PE teacher and have been teaching for many years. I am currently completing my PhD research on the joy of movement in physical education. I would like to invite you to participate in this PhD research study. If you agree to this, you will be asked to do the following:

- ☐ Participate in your regular physical education practical classes, and allow me to video record your movement experiences. This will occur during class time (about 10 lessons in total) and requires no extra effort than what you would usually do in your class. The proposed time period for data collection would be over Term 1 and Term 2 of 2016.
- ☐ Possibly participate in two 20-30 minute conversations with me about your experiences of the joy of movement in physical education. This would be done in a time that suited you (possibly in a lunchtime or a free period). You will have the opportunity to review the transcripts from these conversations.
- ☐ **If you agree you can also allow me to use the video clips in my thesis and in future publications or conferences. If you agree to this option, video footage or images from the video, including your face and body in action will be used. I will not use your real name in the research thesis or publications and will not identify your school. If you consent to this, you will have the opportunity to view and approve these video recordings. You can participate in the rest of the research study without agreeing to the video being used in the thesis or future publications.**

Please note that participation in this study is voluntary. To participate, both you and your parents/caregivers must agree to your involvement. If you do participate, you have the right to withdraw from the study at any time without penalty. If you withdraw, I will delete any recordings of you and will not use any data collected that includes you. I will take particular care to ensure the confidentiality of all data gathered for this study. I will also take care to ensure your anonymity in publications of the findings. The raw data will be securely stored in password-protected devices or locked cabinets for ten years following the study. It will then be deleted or destroyed. If you consent to letting me use video clips in my thesis I cannot guarantee that you will remain anonymous and you may be identified. The thesis will be available from the University of Canterbury library, so those with access to this educational website will be able to view and can download the content including the video clips. This research has met the University of Canterbury ethical guidelines and was reviewed and approved by the Educational Research Human Ethics Committee on 23<sup>rd</sup> November 2015.

This research will contribute significantly to the field of physical education, especially the use of video footage to interpret the joy of movement. If you would like a summary report you can write your email address in the space on the consent form. If you have any questions about the study, please contact me at [susie.stevens@pg.canterbury.ac.nz](mailto:susie.stevens@pg.canterbury.ac.nz). If you have a complaint or concern about the study, you may contact the Chair, Educational Research Human Ethics Committee, University of Canterbury, Private Bag 4800, Christchurch ([human-ethics@canterbury.ac.nz](mailto:human-ethics@canterbury.ac.nz)).

If you agree to participate in this study, please complete the attached consent form and return it to your P.E. teacher in the envelope provided by 11<sup>th</sup> February 2016. Please keep the information letter and one copy of the assent form. Thank you for considering being a participant in this research project.

Yours sincerely,

A handwritten signature in black ink, appearing to read 'Susie Stevens', with a long horizontal stroke extending to the right.

Susie Stevens

## Appendix F: Student assent form.

### College of Education, Health and Human Development

Susie Stevens  
University of Canterbury  
Kirkwood Avenue  
Email: [susie.stevens@pg.canterbury.ac.nz](mailto:susie.stevens@pg.canterbury.ac.nz)



#### The Joy of Movement in Physical Education Assent Form for Students

(Please tick each box)

- ☐ I have read the information letter and understand what will be required of me if I participate in this project.
- ☐ I understand that the observations will be video-recorded.
- ☐ I understand that the 20-30-minute conversations will be audio-recorded.
- ☐ I understand that the researcher and her PhD supervisors will be the only ones to view the information collected, and the data will be kept confidential and secure.
- ☐ I understand that I can receive a report on the findings of the study. I can provide an email address below if this is my request.
- ☐ I understand that my participation is voluntary and I may choose to withdraw at any time.
- ☐ I understand that I can get more information about this project from the researcher, and that I can contact the University of Canterbury Ethics Committee if I have any complaints about the research.
- ☐ I agree to participate in this research and my parents have also given consent on their consent form.
- ☐ **I consent to the researcher using video footage of me in her thesis or in future publications or conferences. I understand that my face and body may be recognisable. My real name will not be used and my school will not be identified.**

Full name (student) \_\_\_\_\_

Class teacher \_\_\_\_\_

Signature \_\_\_\_\_

Date \_\_\_\_\_

Email address for report (optional) \_\_\_\_\_

**Please return this assent form by 11<sup>th</sup> February 2016 in the sealed envelope to your class teacher.**

This project was reviewed and approved by Educational Research Human Ethics Committee on 23<sup>rd</sup> Nov 2015

## Appendix G: Parent/Guardian information letter.

### College of Education, Health and Human Development

Susie Stevens  
University of Canterbury  
Kirkwood Avenue  
Email: [susie.stevens@pg.canterbury.ac.nz](mailto:susie.stevens@pg.canterbury.ac.nz)



### The Joy of Movement in Physical Education Information Letter for Parents/Guardians

I am a PhD candidate at the College of Education, Health and Human Development, University of Canterbury. I am also a registered secondary school PE teacher and have been teaching for several years. I am currently completing my PhD research on the joy of movement in physical education.

I would like to invite your child to participate in this PhD research study. If you agree to this, your child will be asked to do the following:

- ☐ Participate in their regular physical education practical classes, and allow me to video record their movement experiences. This will occur during class time (about 10 lessons in total) and requires no extra effort than they would usually do in their class. The proposed time period for data collection would be over Term 1 and Term 2 of 2016.
- ☐ Possibly participate in two 20-30 minute conversations with me about their experiences of the joy of movement in physical education. This would be done in a time that suited them (possibly in a lunchtime or a free period)
- ☐ **If you agree they can also allow me to use these video clips in my thesis or in future publications or conferences. If you agree to this option, video footage or images from the video, including your child's face and body in action will be used. I will not use your child's real name in the research thesis or publications and will not identify their school. Your child will have the opportunity to view and approve the footage. If you do not consent to this, your child can participate in the rest of the research study without agreeing to the video being used in the thesis or future publications.**

Please note that participation in this study is voluntary. To participate, both you and your child must agree to their involvement. If your child does participate, they have the right to withdraw from the study at any time without penalty. If they withdraw, or you withdraw them, I will delete any recordings of them and will not use any data previously collected. I will take particular care to ensure the confidentiality of all data gathered for this study. I will also take care to ensure your child's anonymity in publications of the findings. The raw data will be securely stored in password-protected facilities and locked storage at the University of Canterbury for ten years following the study. It will then be deleted or destroyed. If you consent to your child letting me use video clips in my thesis I cannot guarantee that they will remain anonymous and they may be identified. The thesis will be available from the University of Canterbury library, so those with access to this educational website will be able to view and can download the content including the video clips. This research has met the University of Canterbury ethical guidelines and was reviewed and approved by the Educational Research Human Ethics Committee on 23<sup>rd</sup> November 2015.

This research will contribute significantly to the field of physical education, especially the use of video footage to interpret the joy of movement. If you would like a summary report you can write your email address in the space on the consent form. If you have any questions about the study, please contact me at [susie.stevens@pg.canterbury.ac.nz](mailto:susie.stevens@pg.canterbury.ac.nz).



If you have a complaint or concern about the study, you may contact the Chair, Educational Research Human Ethics Committee, University of Canterbury, Private Bag 4800, Christchurch ([human-ethics@canterbury.ac.nz](mailto:human-ethics@canterbury.ac.nz)).

If you agree to let your child participate in this study, please complete the attached consent form and return it to me, alongside your child's consent form in the envelope provided by 11<sup>th</sup> February 2016. Please keep the information letter and one copy of the consent form. Thank you for taking the time to read this information, and considering consenting to this research.

Yours sincerely,

A handwritten signature in black ink, appearing to read 'Susie Stevens', with a long horizontal line extending to the right.

Susie Stevens

## Appendix H: Parent/Guardian consent form.

### College of Education, Health and Human Development

Susie Stevens  
University of Canterbury  
Kirkwood Avenue  
Ph. 021 876693  
Email: [susie.stevens@pg.canterbury.ac.nz](mailto:susie.stevens@pg.canterbury.ac.nz)



#### The Joy of Movement in Physical Education Consent Form for Parents/Guardians

(Please tick each box)

- ☐ I have read the information letter and understand what will be required of my child if they participate in this project.
- ☐ I understand that the observations will be video-recorded.
- ☐ I understand that the 20-30-minute conversations will be audio-recorded.
- ☐ I understand that the researcher and her PhD supervisors will be the only ones to view the information collected, and the data will be kept confidential and secure.
- ☐ I understand that I can receive a report on the findings of the study. I can provide an email address below if this is my request.
- ☐ I understand that my child's participation is voluntary and they may choose to withdraw at any time. I may also request their withdrawal from the project at any time.
- ☐ I understand that I can get more information about this project from the researcher, and that I can contact the University of Canterbury Ethics Committee if I have any complaints about the research.
- ☐ I agree to my child participating in this research.
- ☐ **I consent to the researcher using video footage of my child in her thesis or in future publications or conferences. I understand that my child's face and body may be recognisable. My child's real name will not be used and the school will not be identified.**

Full name (parents/guardians) \_\_\_\_\_

Full name (student) \_\_\_\_\_

Signature \_\_\_\_\_

Date \_\_\_\_\_

Email address for report (optional) \_\_\_\_\_

**Please return this consent form by 11<sup>th</sup> February 2016 in the sealed envelope to your child's class teacher.**

This project was reviewed and approved by the Educational Research Human Ethics Committee on the 23<sup>rd</sup> Nov 2015

## Appendix I: Teacher information letter.

### College of Education, Health and Human Development

Susie Stevens  
University of Canterbury  
Kirkwood Avenue  
Email: [susie.stevens@pg.canterbury.ac.nz](mailto:susie.stevens@pg.canterbury.ac.nz)



### The Joy of Movement in Physical Education Information Letter for Teachers

Dear XXX and XXX,

I am a PhD candidate at the College of Education, Health and Human Development, University of Canterbury. I am also a registered secondary school PE teacher and have been teaching for several years. I am currently completing my PhD research on the joy of movement in physical education. I would like to invite your NCEA Level 2 Physical Education students to participate in this PhD research study. If you agree to this, the students in your class will be asked to do the following:

- ☐ Participate in your regular physical education practical classes, and allow me to video record their movement experiences. This will occur during class time (about 10 lessons in total) and requires no extra effort than what students would usually do in your class. The proposed time period for data collection would be over Term 1 and Term 2 of 2016.
- ☐ Possibly participate in two 20-30 minute conversations with me about their experiences of the joy of movement in physical education. I would arrange these with the students and these would be done in a time that suited them (possibly in a lunchtime or a free period).
- ☐ **If students/parents agree, students can also allow me to use the video clips in my thesis or in future publications or conferences. If they agree to this option, video footage or images from the video, including their faces and bodies in action will be used. Real names will not be used in the research thesis or publications and will not identify your school. Students can participate in the rest of the research study without agreeing to the video being used in the thesis or future publications.**

Please note that the study is not about your teaching, so you will not be involved or be video-recorded. The specific things that I require from you as the class teacher, is to collect the consent forms from the students and provide me with a class roll and class photos so I can identify the names and faces of the students who I am observing, and those who I am avoiding. Participation in this study is voluntary. Both the students and their parents/caregivers must agree to the student's participation.

If your students participate, they have the right to withdraw from the study at any time without penalty. If they withdraw, I will delete any recordings of them and will not use any data previously collected. I will take particular care to ensure the confidentiality of all data gathered for this study. I will also take care to ensure confidentiality in publications of the findings. The data will be securely stored in password-protected facilities and locked storage at the University of Canterbury for ten years following the study. It will then be deleted or destroyed. If the students and their parents/guardians consent to me using video clips in my thesis I cannot guarantee that they will remain anonymous and they may be identified. The thesis will be available from the University of Canterbury library, so those with access to this educational website will be able to view and can download the content including the video clips. This research has met the University of Canterbury ethical guidelines and was reviewed and approved by the Educational Research Human Ethics Committee on 23<sup>rd</sup> November 2015.

This research will contribute significantly to the field of physical education, especially the use of video footage to interpret the joy of movement. If you would like a summary report you can write your email address in the space on the consent form. If you have any questions about the study, please contact me at [susie.stevens@pg.canterbury.ac.nz](mailto:susie.stevens@pg.canterbury.ac.nz).

If you have a complaint or concern about the study, you may contact the Chair, Educational Research Human Ethics Committee, University of Canterbury, Private Bag 4800, Christchurch ([human-ethics@canterbury.ac.nz](mailto:human-ethics@canterbury.ac.nz)). If you agree to let your students participate in this study, please complete the attached agreement form and return it to me by 11<sup>th</sup> February 2016. Please keep the information letter and one copy of the agreement form. I thank you for taking the time to read this information and considering taking part in this research.

Yours sincerely,

A handwritten signature in black ink, appearing to read 'Susie Stevens', with a long horizontal line extending to the right.

Susie Stevens

## Appendix J: Teacher agreement form.

### College of Education, Health and Human Development

Susie Stevens  
University of Canterbury  
Kirkwood Avenue  
Ph. 021 876693  
Email: [susie.stevens@pg.canterbury.ac.nz](mailto:susie.stevens@pg.canterbury.ac.nz)



#### The Joy of Movement in Physical Education Agreement Form for Teacher

(Please tick each box)

- ☐ I have read the information letter and understand what will be required of students if they participate in this project.
- ☐ I understand that there will be approx 10 observations and these will be video-recorded.
- ☐ I understand that the 20-30-minute conversations will be audio-recorded and will occur in the school at convenient break times.
- ☐ I understand that the researcher and her PhD supervisors will be the only ones to view the information collected, and the data will be kept confidential and secure.
- ☐ I understand that I can receive a report on the findings of the study. I can provide an email address below if this is my request.
- ☐ I understand student participation is voluntary and they may choose to withdraw at any time.
- ☐ I understand that I can get more information about this project from the researcher, and that I can contact the University of Canterbury Ethics Committee if I have any complaints about the research.
- ☐ I agree to my class participating in this research and I understand that I am not a focus of this research and will not be videoed.
- ☐ **I understand the researchers using video footage of children in her thesis or in future publications or conferences only if consent is provided by parents and students. Real names will not be used and the school will not be identified.**

Full name \_\_\_\_\_

Signature \_\_\_\_\_

Date \_\_\_\_\_

Email address for report (optional) \_\_\_\_\_

***Please return this agreement form in the sealed envelope to the researcher.***

This project was reviewed and approved by Educational Research Human Ethics Committee on 23<sup>rd</sup> Nov 2015

## Appendix K: Principal information letter.

### College of Education, Health and Human Development

Susie Stevens  
University of Canterbury  
Kirkwood Avenue  
Email: [susie.stevens@pg.canterbury.ac.nz](mailto:susie.stevens@pg.canterbury.ac.nz)



#### The Joy of Movement in Physical Education Information Letter for Principal

Dear XXX,

I am a PhD candidate at the College of Education, Health and Human Development, University of Canterbury. I am also a registered secondary school PE teacher. I am currently completing my PhD research on the joy of movement in physical education. I would like to invite XXX School, Level 2 NCEA Physical Education students to participate in this PhD research study. If you agree to this, the students will be asked to do the following:

- ☐ Participate in their regular physical education practical classes, whilst I video record their movement experiences. This will occur during class time (about 10 lessons in total) and requires no extra effort than what students would usually do in their class. The research is not focused on the class teacher, so they will not be required to participate and they will not be video recorded. The proposed time period for data collection would be over Term 1 and Term 2 of 2016.
- ☐ Possibly participate in two 20-30 minute conversations with me about their experiences of the joy of movement in physical education. This would be done in a time that suited them (possibly in a lunchtime or a free period).
- ☐ **If students/parents agree they can also allow me to use the video clips in my thesis or in future publications or conferences. If they agree to this option, video footage or images from the video, including their faces and bodies in action will be used. Real names will not be used in the research thesis or publications and will not identify your school. Students can participate in the rest of the research study without agreeing to the video being used in the thesis or future publications.**

Please note that participation in this study is voluntary. Both the students and their parents/caregivers must agree to the student's participation. If your students participate, they have the right to withdraw from the study at any time without penalty. If they withdraw, I will delete any recordings of them and will not use any data previously collected. I will take particular care to ensure the confidentiality of all data gathered for this study. I will also take care to ensure confidentiality in publications of the findings. The data will be securely stored in password-protected facilities and locked storage at the University of Canterbury for ten years following the study. It will then be deleted or destroyed. If the students and their parents/guardians consent to me using video clips in my thesis I cannot guarantee that they will remain anonymous and they may be identified. The thesis will be available from the University of Canterbury library, so those with access to this educational website will be able to view and can download the content including the video clips. This research has met the University of Canterbury ethical guidelines and was reviewed and approved by the Educational Research Human Ethics Committee on 23<sup>rd</sup> November 2015.

This research will contribute significantly to the field of physical education, especially the use of video footage to interpret the joy of movement. If you would like a summary report you can write your email address in the space on the consent form.

If you have any questions about the study, please contact me at [susie.stevens@pg.canterbury.ac.nz](mailto:susie.stevens@pg.canterbury.ac.nz). If you have a complaint or concern about the study, you may contact the Chair, Educational Research Human Ethics Committee, University of Canterbury, Private Bag 4800, Christchurch ([human-ethics@canterbury.ac.nz](mailto:human-ethics@canterbury.ac.nz)).

If you agree to let your students participate in this study, please complete the attached agreement form and return it to me by 1<sup>st</sup> February 2016. Please keep the information letter and one copy of the agreement form. Thank you for taking the time to read this information, and considering taking part in this research.

Yours sincerely,

A handwritten signature in black ink, appearing to read 'Susie Stevens', with a long horizontal line extending to the right.

Susie Stevens

## Appendix L: Principal agreement form.

### College of Education, Health and Human Development

Susie Stevens  
University of Canterbury  
Kirkwood Avenue  
Ph. 021 876693  
Email: [susie.stevens@pg.canterbury.ac.nz](mailto:susie.stevens@pg.canterbury.ac.nz)



#### The Joy of Movement in Physical Education Agreement Form for Principal

(Please tick each box)

- ☐ I have read the information letter and understand what will be required of students if they participate in this project.
- ☐ I understand that the observations will be video-recorded.
- ☐ I understand that the 20-30-minute conversations will be audio-recorded and will occur in the school at convenient break times.
- ☐ I understand that the researcher and her PhD supervisors will be the only ones to view the information collected, and the data will be kept confidential and secure.
- ☐ I understand that I can receive a report on the findings of the study. I can provide an email address below if this is my request.
- ☐ I understand that participation is voluntary and students may choose to withdraw at any time.
- ☐ I understand that I can get more information about this project from the researcher, and that I can contact the University of Canterbury Ethics Committee if I have any complaints about the research.
- ☐ I agree to my school participating in this research and I understand that the teacher is not a focus of this research and will not be videoed.
- ☐ **I understand the researcher is using video footage of children in her thesis or in future publications or conferences only if parents and students provide consent. Real names will not be used and the school will not be identified.**

Full name \_\_\_\_\_

Signature \_\_\_\_\_

Date \_\_\_\_\_

Email address for report (optional) \_\_\_\_\_

***Please return this agreement form to the researcher.***

This project was reviewed and approved by Educational Research Human Ethics Committee on 23<sup>rd</sup> Nov 2015



## Appendix M: Board of trustees information letter.

### College of Education, Health and Human Development

Susie Stevens  
University of Canterbury  
Kirkwood Avenue  
Email: [susie.stevens@pg.canterbury.ac.nz](mailto:susie.stevens@pg.canterbury.ac.nz)



#### **The Joy of Movement in Physical Education Information Letter for the Board of Trustees**

I am a PhD candidate at the College of Education, Health and Human Development, University of Canterbury. I am also a registered secondary school PE teacher and have been teaching for many years. I am currently completing my PhD research on the joy of movement in physical education. I have invited XXX School to participate in my PhD research study, and have communicated my intentions with both XXX and XXX. They will have access to any formal documentation including ethical approval at any time. The Level 2 NCEA Physical Education students are invited to take part in this research. If a student in this class (along with their parent/guardian) consents to participate, they will be asked to do the following:

- ☐ Participate in their regular physical education practical classes, and allow me to video record their movement experiences. This will occur during class time (about 10 lessons in total) and requires no extra effort than what students would usually do in their Physical Education class. The proposed time period for data collection would be over Term 1 and Term 2 of 2016.
- ☐ Possibly participate in two 20-30 minute conversations with me about their experiences of the joy of movement in physical education. This would be done in a time that suited them (possibly in a lunchtime or a free period)
- ☐ **If students/parents agree they can also allow me to use the video clips in my thesis or in future publications or conferences. If they agree to this option, video footage or images from the video, including their faces and bodies in action will be used. Real names will not be used in the research thesis or publications and will not identify your school. Students can participate in the rest of the research study without agreeing to the video being used in the thesis or future publications.**

Please note that the study is not about the teacher or the school. Participation in this study is voluntary. Both the students and their parents/caregivers must agree to the student's participation and students have the right to withdraw from the study at any time without penalty. If they withdraw, I will delete any recordings of them and will not use any data previously collected. I will take particular care to ensure the confidentiality of all data gathered for this study. I will also take care to ensure confidentiality in publications of the findings. The data will be securely stored in password-protected facilities and locked storage at the University of Canterbury for ten years following the study. It will then be deleted or destroyed. If the students and their parents/guardians consent to me using video clips in my thesis I cannot guarantee that they will remain anonymous and they may be identified. The thesis will be available from the University of Canterbury library, so those with access to this educational website will be able to view and can download the content including the video clips. This research has met the University of Canterbury ethical guidelines and was reviewed and approved by the Educational Research Human Ethics Committee on 23<sup>rd</sup> November 2015.

This research will contribute significantly to the field of physical education, especially the use of video footage to interpret the joy of movement. If the school wishes to receive a summary report I can send this to XXX and XXX. If you have any questions about the study, please contact me at [susie.stevens@pg.canterbury.ac.nz](mailto:susie.stevens@pg.canterbury.ac.nz).

If you have a complaint or concern about the study, you may contact the Chair, Educational Research Human Ethics Committee, University of Canterbury, Private Bag 4800, Christchurch ([human-ethics@canterbury.ac.nz](mailto:human-ethics@canterbury.ac.nz)). Please keep this information letter, and I thank you for taking the time to read this information.

Yours sincerely,

A handwritten signature in black ink, appearing to read 'Susie Stevens', with a long horizontal line extending to the right.

Susie Stevens

As I type, I listen to Nocturne in C-Sharp minor, a violin concerto by Ji-Hae Park. She is exquisite. I imagine standing, and moving in the same way her bow dances on the strings. My hands, arms, and shoulders start typing to match her tempo, at times she leaves me hanging and I find my breath paused to match. My love for movement is there, even at a time that some would call 'inactive'. I am enfleshed, I am listening to my movement pulse, and I am privileged with this way of being. Others may look and judge, but I don't mind. I am always keen to swerve.

(Personal narrative)